

THEODORE LOW DI VINNI
A MEMOIR

THEODORE LOW DE VINNE
PRINTER



Thos. L. De Vinne

THEODORE LOW DE VINNE



PRINTER



NEW YORK
PRIVATELY PRINTED
1915

CONTENTS

	Page
Theodore Low De Vinne, Printer	3
Biographical Sketch by Henry Lewis Bullen.	
Memorial Meeting	13
Address by John Clyde Oswald	14
Address by Robert Underwood Johnson	22
Address by Walter Gilliss	33
Resolutions of Corporations, Societies, and Clubs	41
The Typothetæ	43
The Century Co.	45
The Grolier Club	47
Boston Typothetæ Board of Trade	49
Printers' League of America	50
Club of Printing House Craftsmen	51
The De Vinne Press Mutual Aid Association	52
The Society of Printers, Boston	53
American Institute of Graphic Arts	54
Ben Franklin Club of Cincinnati	56
The General Society of Mechanics and Tradesmen	57
The Hispanic Society of America	58
The American Numismatic Society	59
Informal Tributes of Friends, Business Associates, and the Press	63
Bibliography:	
Books written by Mr. De Vinne	97
Books to which Mr. De Vinne contributed	101
Contributions by Mr. De Vinne to Periodicals	104

NOTE

THIS book has grown out of a desire to put into permanent form the expressions of love, appreciation, and esteem which came from friends, business associates, and the outside world, upon the death on February 16, 1914, of Theodore Low DeVinne.

As too pretentious a volume would have been distasteful to Mr. DeVinne, it has not been possible to find room for all of the numerous tributes to his memory, deeply appreciated though they are by his family and by the Company which bears his name. The work of selection has been guided by a desire to show, without needless repetition, the breadth of Mr. DeVinne's interests and influence, and the affectionate admiration and emulation which it was his rare gift to inspire in those with whom he came in contact.

After a careful study of the types of the early printers, Mr. DeVinne selected the type devised by Franz Renner of Venice, and first used by him in his edition of the "Quadragesimale" of 1472. Using it as his model, he designed a new type, combining legibility with marked grace of form, which he named Renner. This type, embodying the results of his mature judgment, has been chosen for this memorial.

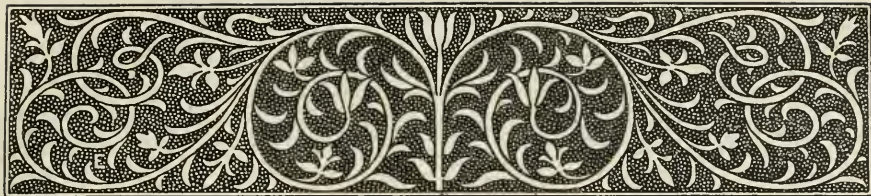
J. W. B.

New York
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1915

BIOGRAPHICAL
SKETCHES

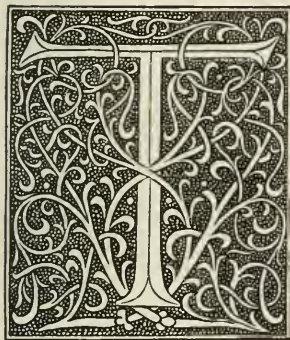
"I shall not live to see it, but I hope that the time will come when the making of a good book, from the mechanical point of view, will be regarded as an achievement quite as worthy as the painting of a good picture."

Theodore Low De Vinne



THEODORE LOW DE VINNE

PRINTER



THE most impressive fact in the life of Theodore Low De Vinne was his persistent upward progress. His aspirations and mental activities and enthusiasms knew no ebb. His fame was always in the ascendant. His best work was done at an age when most men—even those of superior capacity—have lost enthusiasm and are losing their place in the current of affairs.

Eminently practical, decisively technical, a safe and sound financier, he had the qualifications which are essential to the make-up of that grim individual, the hard-headed business man. He devoted a large proportion of his time to the promotion of printing; but this concentration, which narrows the minds of many so-called successful men, cultivated in Mr. De Vinne's life a constantly increasing enthusiasm for his art, which brought unwearying pleasure to his

THEODORE LOW DE VINNE

mind, and gradually blossomed into a splendid reputation. The fruitage is a fame justly earned and enduring.

Viewed from every angle, Mr. De Vinne's life was a success: as head of a family, he was devoted and generous; as an employer, just, tolerant, and paternal; as a citizen, unexcelled in probity; as a business man, wisely economical; as a guide and mentor of printing fraternities, modest to a degree, earnest in action, indefatigably loyal; and as master of his art, an inspiration to all craftsmen engaged in or allied with typography. He did more than any other American printer to create public esteem for the printer's work, especially among the scholarly. His life proved again that business—buying and selling and manufacturing—may be made as noble and as fertile with service to the community as any of the learned professions or fine arts. He idealized printing, and that ideal was the firm foundation upon which he built his reputation.

Master of its history, he appreciated the greatness of his occupation, and made it respected by others. He knew that he was a master of a civilizing force which is second to none, and that this force might be expressed by exquisite art. Thus he enjoyed every laborious day, and through each day he advanced toward his ever-ascending ideal; for, like all great characters, he knew, to quote Carlyle, one of his favorite authors, that "the greatest of faults is to be conscious of none."

Mr. De Vinne was not a genius. Like Franklin, he had great natural talent. Surrounded by men of equal ability, he excelled in the use of his talents and in the cherishing of an ideal. Writing in October, 1913, he said: "Printers should be inspired with more love and admiration for their

BIOGRAPHICAL SKETCHES

trade. When any printer follows his trade simply because it is to be a money-making trade he makes a serious mistake. I would go even further in saying that a prosperous printer will be more successful when he can inspire the buyers of printing in all its forms with the understanding that meritorious printing is really a worthy branch of the fine arts." This is one of the last utterances of the greatest authority in America on the history, art, and literature of printing.

Theodore Low De Vinne had the advantage of good parentage, inheriting a love of learning and high principles. His father, Daniel De Vinne, was a Methodist minister, born in Londonderry, Ireland, in 1793, brought to this country in his infancy, and residing until his eleventh year in Charleston, Montgomery County, New York. He was a schoolmaster in Brooklyn in 1812. He was ordained in 1819, and the rule of his church caused him to preach in many communities in New England, New York, and the Southern States. He was proficient in Latin and Greek, taught his sons Latin (which proved helpful in later years to Theodore), and wrote, among other works, "The Irish Primitive Church," which is an authority on the life of St. Patrick. He married Joanna Augusta Low, a fortunate choice, for her character strongly influenced her children for good. He had six sons and two daughters, four of his sons becoming printers; and two, bookbinders. An acquaintance with the Harper brothers, all active Methodists and all successful printers, probably determined the vocations of the De Vinne lads. John, the eldest, entered the Harper establishment as apprentice. It is related that on one occasion Theodore, the second son, then aged seven years, accompanied his father and his brother to Harper's, entering

THEODORE LOW DE VINNE

a printing-plant for the first time. He attended schools in Catskill, Amenia, and White Plains until his fourteenth year (1842), when he began to learn the printing business in the office of the Newburgh "Gazette," the owner of which was a literary printer. In 1848 he ventured to New York City, working in several printing-plants, newspaper composing-rooms, and a stereotype foundry, until in 1850 he was fortunate enough to be employed as a journeyman compositor in the establishment of Francis Hart, a fine man and a model employer, and there found his life-work.

Francis Hart was born in New Bedford, Massachusetts, in 1815; entered the printing-house of an uncle in that city at the age of twelve; began business in New York, in 1843, at 1 Pine Street; later (1845) he was at 106 Broadway, and in 1847 moved to 2 and 4 Thames Street. It was there that young De Vinne first worked for Hart. In 1851 the business went to 117 Liberty Street; in 1853, to the corner of Washington and Cortlandt Streets; in 1872, to 63 and 65 Murray Street, corner of College Place; in 1886, to 393-399 Lafayette Street, the present home of The De Vinne Press. In 1848 Mr. Hart had advertised his business for sale for seven thousand dollars, and had printed an inventory from which it is learned that he had one Hoe cylinder press, 23 by 28-inch bed, operated by hand-wheel, three hand-presses, and a Gillman card-press. The plant was illuminated by five camphene lamps and twenty candlesticks. The reason for selling was the desire to "engage in some active, health-promoting business, in order that before he [Hart] dies he may enjoy the pleasure of eating and drinking in moderation, without suffering the pangs of dyspepsia, and that he may know what it is to have elastic spirits and a clear head,

BIOGRAPHICAL SKETCHES

if indeed it is not too late." The business was good, but its owner was really an invalid and discouraged, not knowing that as he penned his lamentation a young man working about the town was heading toward 4 Thames Street with a panacea for all of Hart's troubles.

Shortly after entering Hart's employ young De Vinne became foreman. While he was foreman his younger brother, Daniel Sieyès De Vinne, was entered as apprentice, and for nearly half a century he worked with his brother. In 1858 Theodore was offered an opportunity to buy an old, or start a new, printing establishment in Ogdensburg, New York, and he had almost decided to accept and to take his brother Daniel with him, when Mr. Hart interposed with the offer of a junior partnership, the acceptance of which was a decisive step in Mr. De Vinne's business career. Forthwith new stationery and new signs were ordered for the firm of Francis Hart & Company.

In 1877 Francis Hart died. His will directed that the firm should continue, and he was solicitous that De Vinne's interests should be protected. For example: "In case for any reason a dissolution of said firm or a sale of my interest therein should become necessary, then I direct that special care be taken that Mr. De Vinne's interest in the business and property thereof (one-third) shall not be unnecessarily injured or endangered." And again: "I give and bequeath to said Theodore Low De Vinne all my right, title, and interest then remaining in the property and business of said firm." The terms of the will were carried out in six years, whereupon the firm of Theodore L. De Vinne & Company was formed, consisting of Theodore Low De Vinne and his son, Theodore Brockbank. In 1908 the elder De Vinne

THEODORE LOW DE VINNE

retired from the active management of the company. The De Vinne Press was then incorporated with Mr. De Vinne as president; R. W. Brown, vice-president; T. B. De Vinne, treasurer; and J. W. Bothwell, secretary.

In 1872 Mr. De Vinne became printer of "St. Nicholas," and in 1876 of "Scribner's Monthly." These were the most important transactions of his business life. Francis Hart was in Europe enjoying the leisure and health-promoting occupations he had sighed for vainly in 1848, when informed by letter of De Vinne's efforts to secure the printing of "Scribner's." He promptly cabled the advice not to undertake a task too great for the capacity of the plant. "Too late; it is done!" was De Vinne's reply. Five years later the house of Scribner ceased its connection with the magazine, which continued as the "Century Illustrated Monthly Magazine," under the same artistic and editorial control, and still (1915) bearing the De Vinne imprint. The magazine owners had selected their printer wisely, though at that time Mr. De Vinne's reputation as a printer was merely local; but a very important phase of the transaction was that it brought De Vinne into intimate relations with a brilliant group of progressive artists and scholarly editors, whose influence confirmed his bent toward literature and scholarship, and interested him in the higher phases of the graphic arts. Besides, the printing of the magazine placed the plant on a manufacturing basis. Without it a hundred or more fugitive orders would have to be found and disposed of, involving much detail, which might have deprived Mr. De Vinne of the leisure to pursue his studies and write his books.

When Theodore De Vinne entered the establishment of Francis Hart, printing in America was at its lowest.

BIOGRAPHICAL SKETCHES

DeVinne, with others, gradually effected improvements. The work done under his supervision in the earlier days would not have been approved in point of taste by himself a few years later, but at all times it was technically correct and workmanlike. Until 1870 the best that can be said of DeVinne's work is that it showed constant progress; after that year he developed a finer style and artistic individuality. His first issue of "Scribner's Monthly" may now be rated as typographically good; when it appeared it was hailed as great. It was the first American magazine to use old-style roman, a novelty which was admired. When the first issue of the "Century" appeared in 1881, DeVinne was setting the pace for the world in magazine printing. At his behest, papermakers, inkmakers, and engravers worked in unison as they had never done before. Each succeeding year showed improvement. Remarkable feats were achieved in the printing of wood-engravings.

By virtue of manifest excellence, Mr. DeVinne was acknowledged to have no superior in the printing world when process reproduction began to dethrone wood-engraving, and he set to work again to accommodate paper, ink, and presses to the new problem. He regretted the passing of wood-engraving, but soon astonished the world by the results he produced from process cuts when printed on the coated paper made first for him by the Warrens.

Mr. DeVinne, hard student and busiest of working partners as he was, found time to associate himself with other members of his craft in advancing the general interest. Time and money without stint were given by him to make the printing industry respected by the public and profitable to all engaged in it. The first record we find of his

THEODORE LOW DE VINNE

activities in this work is in 1861, when, at the age of thirty-three, he acted as secretary of a series of meetings of employing printers who desired betterment of conditions. On February 22, 1862, he was a speaker at a banquet that grew out of previous conferences at which representatives from Boston, Philadelphia, Baltimore, and Cambridge were present. This was the first interstate conference of master printers in America. The employing printers dined together again in 1863 and 1864. A report of the latter affair states that "the secretaryship continues to be filled—ably, too—by Mr. Theodore L. De Vinne." Out of these meetings in the sixties were evolved first the New York Typothetæ and finally the United Typothetæ of America, of which Mr. De Vinne was the first actual president.

Since the beginning of printing probably no one has contributed as much, and in as varied a manner, to its literature as did Mr. De Vinne. The only authoritative text-books of printing now in print in America are his four volumes on "The Practice of Typography." His greatest work, "The Invention of Printing," is the most complete and authoritative history of the invention in the English language. A leading authority wrote of it that it is "a most useful book, and gives evidence of the utmost care and painstaking on the part of the author." Mr. De Vinne acquired a knowledge of French, German, and Italian that he might read the important works on printing in these languages, pursuing his studies during the formative and busiest period of his firm, and yet never refusing any call to associate with other printers for the general good of typography. The Latin he learned from his father enabled him to grasp these languages with greater ease when he considered a knowledge of them vital

BIOGRAPHICAL SKETCHES

to his self-imposed studies. The earliest writings of Mr. De Vinne that we have found are in the "Printers' Miscellany," which he edited and printed in 1859. We gather from it that he was a careful user of the Astor Library at that time. We have three issues in the Typographic Library and Museum, and find no reference to the publication elsewhere. In 1864 his "Profits of Book Composition" appeared in the "Printer," and was reprinted by the Master Printers' Association of New York. In 1869 he compiled and printed a price-list of printing which was adopted by master printers in New York and Philadelphia. In all, some ninety titles bear his name, ranging from large and elaborate volumes to magazine articles, and not including several second editions.

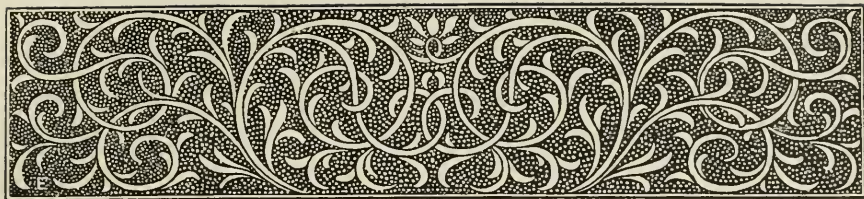
In recognition of his services to the world of books, the degree of Master of Arts was conferred upon him by Yale and Columbia universities. In introducing him for his degree from Columbia, Dean Van Amringe said: "In the literature of the art of printing, as in the practice of it, Mr. De Vinne has no superior. As author and typographer in the broadest sense, his name will be associated, in the coming time, with those of Gutenberg, Caxton, Aldus, the Elzevirs, Baskerville, the Didots, the Whittinghams, and our own Franklin." President Low invested him with the master's hood, saying: "As you are thus the master of the art preservative of all other arts, and because you have shown yourself a scholar in everything relating to it, I admit you to the degree of Master of Arts in this University."

As an employer Mr. De Vinne was at his best. He took a personal interest in his workmen, particularly the apprentices, and from his plant not a few master printers, as well as others holding executive positions, have graduated. His

THEODORE LOW DE VINNE

practice was to say a pleasant word to every employee he met for the first time in the day's work, either in the morning or toward the evening. Those who grew up in his employ were thoroughly trained, and their services were in great demand. Among other employers no recommendation was required other than that the applicant came from The De Vinne Press. He actively interested himself in the lives of his men outside the plant, aiding them in sickness, especially the lads. Deep attachments were the result, and men who have passed most of their lives in The De Vinne Press testify that all his workmen loved Theodore De Vinne.

We have here endeavored to portray such phases of the serene yet strenuous life of our great printer as will illustrate to those who did not know him personally how much we honor ourselves by understanding his character and appreciating his achievements. There are hundreds of young men in the printing craft to-day who have the ability, if they have the spirit, industry, principles, and enthusiasm, to follow in the footsteps of this master among printers, and who, by making him their model, may transform sordid business into ideal pleasure, and make their lives successful in the spiritual and mental and commercial phases, as did, in the superlative degree, Theodore Low De Vinne.



MEMORIAL MEETING



ON the evening of March 10, 1914, the printers of New York City, under the auspices of the Typothetæ of the City of New York, held a meeting at the Aldine Club in memory of Mr. De Vinne.

Mr. James W. Bothwell, President of the New York Typothetæ, and an officer of The De Vinne Press, presided, opening the meeting with the following words:

"We have met to-night to honor the memory of a man whom we all knew and loved. My very modest testimonial to Mr. De Vinne, after a service to him of considerably over thirty years, is that while he was a great printer, he was yet a greater man."

Mr. Bothwell then introduced, as the first speaker of the evening, Mr. John Clyde Oswald, editor of the "American Printer."

THEODORE LOW DE VINNE

MR. OSWALD'S ADDRESS

Mr. Chairman, Gentlemen:

The Chairman has said that we are assembled to do honor to the memory of a man. As Mark Antony said of Brutus, "His life was gentle, and the elements so mix'd in him that Nature might stand up and say to all the world, This was a man!"

With the main facts of his life most of you are, I suppose, familiar, and yet it will not be inappropriate to review them briefly at this time.

In the year 1828 there lived in Stamford, Connecticut, a young Methodist minister named Daniel De Vinne, and on December 25 of that year his wife presented to him, as a Christmas present, a baby boy who was to be called Theodore Low De Vinne (Low being her family name).

A few years later this young minister and his son Theodore came to New York on a visit, and it was an event—more of an event at that time than it would be now, because that was the day before there was a railroad from New York to Stamford, or, as a matter of fact, from New York to any place, so they had to use other and more primitive means of travel. One of the calls the young father and his son of seven made was upon a firm of publishers—not because they were publishers, but because they were good Methodists—the firm of Harper & Brothers, of Franklin Square. It was the first sight that young Theodore had of a printing establishment, and the visit was made memorable by the presentation to him of a book by a member of the firm—a book which is to be found to this day in his library.

BIOGRAPHICAL SKETCHES

We hear of him next that he has gone across country, from Stamford to Newburgh, New York, where, at the age of fourteen, he entered the office of the Newburgh "Gazette" to learn the printing trade.

Six years later the lure of the city had become so strong as to attract him here, and one year after that, when he was twenty-one, he made the business connection which was his final effort of that kind, because it was to continue for sixty-five years. This was with the house of Francis Hart, and he continued there until, at the age of forty-nine, he succeeded to the business. Six years later, in 1883, Mr. Hart having died, the name was changed to Theodore L. DeVinne & Company, which title it bore until 1908, being incorporated in that year as The DeVinne Press.

Such is the brief business history of Mr. De Vinne. It has been stated that "happy is the nation which has no history," and happy indeed must be that firm where there have been so few changes to serve as subjects for remark.

The New York Typothetæ was established in 1865, and Mr. De Vinne was its first secretary. He served it later and for a long time as president, and in 1887, at the first meeting of the United Typothetæ of America in Chicago, he was elected president of that organization.

He began his great series of contributions to the literature of printing in 1859, the first notable volume, entitled "Printers' Price List," appearing ten years later. His greatest work, "The Invention of Printing," appeared in 1876, when he was forty-eight years of age.

There is an old Greek proverb to the effect that in the morning of life we must work, at the noontide give counsel, and in the evening pray. Mr. DeVinne's life was all morn-

THEODORE LOW DE VINNE

ing, in the sense that it was a continuous period of work. The series of books published under the title of "The Practice of Typography," consisting of four volumes, was begun in 1900. It was when he was seventy-two years of age that the first volume, "Plain Printing Types," was published; the second volume, "Correct Composition," appeared in 1901; "Title-Pages," still a year later, in 1902; and "Modern Book Composition," the last one of the four, in 1904, when he was seventy-six years of age. But the most remarkable of all his achievements of the kind was that beautiful volume entitled "Notable Printers of Italy during the Fifteenth Century," which was published by The Grolier Club in 1910, when Mr. De Vinne was eighty-two years of age.

I am told that one of the regrets of the succeeding four years of his life, to which he constantly referred, was occasioned by the fact that there was so much along that line which he yet wanted to do, but which somehow, he said, he did not seem to be able to drive himself into doing.

The qualities which go to make ideal citizenship may be grouped under five heads: First, Righteousness, of course, then Culture, then Industry, then Justice, and finally that quality which, for want of a better term, we call Vision, the ability to see further than the common run.

Righteousness does not necessarily imply religion. The profession of religion does not always mean the possession of religion. Mr. De Vinne was a religious man in the sense that he was a member and supporter of the church, but he did not do very much along the line of profession. "Serving God," said Benjamin Franklin, "is doing good to men, but praying is thought an easier service and therefore more generally

BIOGRAPHICAL SKETCHES

chosen." Mr. DeVinne as a Christian, I think, is best set forth in the poem by Leigh Hunt entitled "Abou Ben Adhem,"—one who loved his fellow-men. This was his profession of righteousness. It implied and included honesty, adherence to truth, fair dealing with all men.

Second, Culture: A man may be righteous and not necessarily cultured. Elijah, John the Baptist, Martin Luther, these were righteous men, strong, rugged, terrible in denunciation, but they could not, by any stretch of the imagination, be termed cultivated men. Cultivation is refinement. Take the erudition which comes from the reading of books, the knowledge of men and affairs that we get from study and travel, the wisdom that proceeds from meditation; put these into the melting-pot of cultivation, and there emerge personality and character. Cultivation means appreciation of beauty and of nature; it means simplicity and modesty, and those of you who knew Mr. DeVinne know that these were his characteristics. Over-ornamentation and over-elaboration were never to be found in his product. Vanity, conceit, and self-consciousness never entered into his make-up.

Third, Industry: You may have righteousness and culture, which might be classed as passive virtues, but they will count for nothing in the world unless they are supplemented by the active virtue of industry. Industry implies energy, initiative, vigor, and courage. An acquaintance of mine recently told me the story of an experience he had with an old colored minister in Philadelphia, who has had a remarkable influence for the uplift of his race. He asked him for a definition of success, and the reverend gentleman said, "Success consists in having a heart full of Christian-

THEODORE LOW DE VINNE

ity, a head as far as possible full of knowledge, and just 'keepin' on the job.'" With the other virtues we must have energy and initiative, which, combined with vigor and courage, enable us to render service, and this, after all, is the great thing in life. Then we can say with Robert Louis Stevenson, "I know what pleasure is, for I have done good work." Thoroughness was characteristic of Mr. De Vinne. He was willing to go to any length to make his printing of the very highest quality. Mr. Drake, in that beautiful tribute which he paid in the newspapers to Mr. De Vinne a day or two after his death, gave an instance of this characteristic. He said it was Mr. De Vinne's practice to stop a press and strip the make-ready, holding it just as long as was necessary to obtain the very highest degree of quality. His thoroughness is further set forth in the volume "The Invention of Printing." I have a bookcase full of books giving contending theories of those who say, on one side that Coster was the inventor of printing, and on the other that Gutenberg was the inventor. After Mr. De Vinne had written his book the last word seemed to me to have been said and the dispute settled forever.

Fourth, Justice: The motto of Ferdinand the Great was, "Let justice be done, though the heavens fall." There are two sides to nearly every question, but it takes the just man, the broad-minded man, always to be willing to recognize that fact. Justice implies charity toward the faults of others. That was one of Mr. De Vinne's characteristics. He could always see some good in a man—a faculty to which most of us cannot lay claim. We are accustomed so often to refer to Benjamin Franklin and his many activities, the things he did to improve conditions and methods and appliances.

BIOGRAPHICAL SKETCHES

I wonder if you are all familiar with the fact that one of his proposed improvements consisted in adding a chapter to the Bible? It was to the Book of Genesis, and it states how one evening Abraham sat at the door of his tent, and there approached an old man, whom he invited to come in and make himself comfortable, to wash his feet and sit with him at meat. And as they sat down, Abraham blessed his meat by appealing to Jehovah, and he asked the stranger to do the same thing. The stranger refused and said, "I do not worship thy God, neither do I call upon his name; for I have made to myself a god which abideth always in mine house and provideth me with all things." Abraham fell upon the stranger and beat him and drove him from his tent. Later Jehovah appeared and asked, "Abraham, where is the stranger?" Abraham replied, "Lord, he would not worship thee, and therefore I drove him from my tent." And Jehovah said unto him, "Abraham, I have borne with him for more than three hundred and ninety years. Couldst not thou have borne with him for one night?" It was a sermon on tolerance, a virtue which is so great, yet which I am afraid it must be acknowledged is so rare. It was one of the possessions of Mr. De Vinne, and he demonstrated it especially in his relations with his employees. He was always able to see their point of view as well as his own.

And, finally, this quality which I have termed Vision. It is so rare, and where possessed almost invariably indicates the great man. I suppose there is no force as great as inertia (though it is paradoxical to say so, because inertia is the absence of force). There is no condition with which the man who has a new idea, who is an experimenter, who wants something applied in a new and original way, has to con-

THEODORE LOW DE VINNE

tend as much as inertia, for most men refuse to look beyond the present instant, and are therefore unwilling to accept the view of the newcomer. When we see a man who is willing to look a little bit beyond the vision of the average person, we find a great statesman or artist or workman. Cæsar had this quality. Other statesmen could see the evils of his time, but he was the only one who could see the evils and at the same time the remedy for them. Raphael, that great young painter of the fifteenth and sixteenth centuries, could combine his knowledge of paints and ability to put them upon canvas or board with the religious fervor of his time and generation, and the result was the Sistine Madonna. Christopher Wren could look upon a pile of mortar and stone and iron, and could see what other men who looked could not see—great St. Paul's Cathedral that was to be made of them. In some lesser degree, but no less certainly, this quality was possessed by the master craftsmen of the printing industry, Jenson, Caxton, Plantin, and De Vinne.

Only one Man ever possessed in great degree those five qualities, that young Man who walked and talked in Galilee two thousand years ago. The possession of any one of them in a superlative degree, or the possession of all of them in a moderate degree, has always been sufficient to make a great man. I am sure I am entirely within the range of truth when I say they were all in some degree possessed by Mr. De Vinne, and that is why he attained success.

What is success? Is it money? If so, Mr. De Vinne could qualify.

Is success fame? You have but to remember that when any public function occurred where a representative of printing was to be invited, it was always Mr. De Vinne. He

BIOGRAPHICAL SKETCHES

received degrees from two great universities. He had the unusual distinction—one that I do not know has ever come to any other man—of having presented to him, by friends and contemporaries in his own trade, a bust of himself by a sculptor of ability and standing.

Is success power? Those of you who have been familiar with the workings of the United Typothetæ in the last quarter of a century will remember that when Mr. De Vinne appeared at any gathering his influence was paramount. In the later years, when his enfeebled health made it inadvisable for him to take the journeys to attend conventions, a message from him was always received with enthusiasm and acclaim.

But it seems to me there is a better definition of success. That man has attained success of whom it can be said, after he has gone, that the world is better for his having lived in it. This, I am sure, can be said of Mr. De Vinne.

His life as a boy, coming to the great city practically without friends and without influence, will always be an inspiration and example, a source of encouragement to other young men who may be similarly placed. The services he rendered to his trade and to his friends during the days of his maturity form an example to those who have passed the period of youth. And his delightful old age, when he was able to concern himself only with the things he liked to do, is a source of hope to those who have such days near at hand. And the best prospect that I can offer, it seems to me, for myself and for you is, that when the lengthening shadows indicate to each of us that the sun is setting, that the day is almost done, that life has nearly run its course, we can feel, as he did, that we have lived up to the full measure of the

THEODORE LOW DE VINNE

admonition of that young American poet who wrote a hundred years ago:

“So live, that when thy summons comes to join
The innumerable caravan which moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon, but sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.”

Mr. Robert Underwood Johnson, former editor of the “Century Magazine,” was the next speaker.

MR. JOHNSON'S ADDRESS

Mr. Chairman, Gentlemen of the Typothetæ, and Knights of the Press-room and Case:

I have been asked to speak for a little while of Mr. De Vinne's work and character, the two aspects of life which may sum up the claims of any man for attention. To do so adequately would require a great deal of time, though not more than I should willingly devote, if it were possible, to one whose work was so important and whose character so admirable, and who, moreover, has the further claim upon many of us that he was so staunchly our friend. I can do little more than give some random impressions of him both as master printer and as man.

BIOGRAPHICAL SKETCHES

In a rapid survey of Mr. De Vinne's literary work, I have been struck by its bulk, its sound sense, and its directness and clarity of expression. Outside the profession of writing there are not many men who have to their credit some ninety items—books, pamphlets, and articles—relative to their work, all of unimpeachable scholarship and many of them of large significance. In fact, Mr. De Vinne wrote more on the subject of printing than any other man who ever lived. I think it is not saying too much to place him, not merely as the first master printer of his time, but as the first authority on his craft. He was fairly steeped in its history, and what he has written touches upon every phase of it, technical, commercial, and artistic. Moreover, his industry and determination are shown by the fact that, with only a common-school education, this busy man, who had mastered the details of case and press, taught himself French, German, Italian, and Latin, that, as I believe, he might the more securely master the literature of the printing art. He had the most definite ideas, standards, and preferences, and did not hesitate to urge them. It is recalled, for instance, that in the question of typography he was a partisan of what he called masculine types, the strong, firm, black types and decorations of the Gothic influence, so to speak, rather than the more delicate Roman monumental types which are now much used on book covers and magazines. When one of the latter was presented to him for his consideration, he would say, "That belongs to the Laura Matilda School," or "There's another one of those fifteenth-century tombstones"; but, however tenacious his convictions, he never carried them to the point of obstreperousness, where others were concerned, though in the later years of his life he had

THEODORE LOW DE VINNE

a boiling desire to write in opposition to certain tendencies in the trade.

The relations of the firm now bearing the style of The Century Co. to Mr. De Vinne—relations of which I cannot speak adequately or authoritatively, since they were so largely with the business department—began in 1872 with the contract for the printing of "St. Nicholas" by the house of Francis Hart & Company, of which we soon found that Mr. De Vinne was the active administrator. "Scribner's Monthly" (afterward the "Century") was transferred to the same firm in 1876, after at least three trials at cut-printing elsewhere, which had not come up to the exacting standard of Mr. A. W. Drake, our art editor, of whom we were all proud, not only because of his knowledge and his achievements, but because he never made any compromise with his artistic conscience. Mr. Hart often had occasion to say to Mr. Drake, "Can't you make things a little easier for us here?" But while we were all ready to make allowances in matters of time and minor conditions, it was understood that the artistic excellence of the magazine must be kept paramount. In a discussion with Mr. De Vinne of ways and means, and particularly of the difficulties in the printing of woodcuts (of course there were no half-tones in those days), Mr. Roswell Smith, the first president of The Century Co. and a man of remarkable imagination and enterprise, said, "Do you know, Mr. De Vinne, what I am proposing to do? I am proposing to make you the foremost printer of your time"; and to this distinction, by the highest personal and professional qualities, Mr. De Vinne rose.

It would be futile to pretend that everything was clear sailing. Mr. De Vinne himself had misgivings about the

BIOGRAPHICAL SKETCHES

ability of his house to meet the complex and subtle requirements of what was then pioneer work. I do not mean that there had been no printing of woodcuts before, but that the demands of the artists upon the printer for the technical execution of varied and novel processes were rapidly growing. Mr. De Vinne knew what a complicated process was the reproduction in large quantities of the woodcuts of that day. I can remember times when something was amiss, and the trial sheets, which were carefully scrutinized by the literary editors, as well as more efficiently by Mr. Drake, would be disappointing, and there would be a general consultation; whereupon Mr. De Vinne would usually produce an alternative set of sheets and call attention to the fact that the two sets were produced by the same presses, the same carefully considered ink, the same overlays, the same preparation,—in short, under the same general conditions, with the only difference, apparently, that one five minutes of the run was not uniform with that of the next five minutes, the execution running too pale if the paper was rough, where it would have been of appropriate blackness had the paper been smooth. It must be borne in mind that at that time the production of paper for the printing of woodcuts was also a pioneer business. Messrs. S. D. Warren & Company—then, as now, purveyors of paper for these two magazines—are entitled to the credit of having invented the first coated paper for magazines made in this country. The coated paper of to-day, made from wood pulp at five cents a pound and upward, is none too good for the tremendous requirements made upon it: one can imagine the difficulty in those days, when the conditions were less well known and when a three times greater price had to be paid for the stock. In these sessions

THEODORE LOW DE VINNE

of solicitude, as I may call them, Mr. De Vinne would sometimes quote with approval the saying of Ruskin, "There is no repentance in the engraver's trade"; and out of such talks would come a more thorough understanding, on our part, of the tremendous and unusual tasks which we were putting upon the printers, and, on Mr. De Vinne's side, a new enthusiasm to meet every demand. David Nichols, the engraver, once reported that Mr. De Vinne said to him (I believe more in compliment than in criticism) that Mr. Drake was a very exacting man. "Yes," said Nichols, "but is n't your work all the better that he keeps at it all the time?" "Yes," said De Vinne, "I am sure that it is." Mr. Drake would be the first one to say that he had learned as much from De Vinne as De Vinne learned from him.

To our master printer time and trouble were of minor consideration. Indeed, he always struck me as a person who aimed at that first principle of business relations, namely, to give to one's employer the most loyal and ungrudging service, to do not only what may properly be expected, but more, so that one's work may become (as indeed it must become if one is to attain any happiness in it) a sort of religion; and this, independent of the question of financial reward. Mr. De Vinne had not merely this point of view himself, but he succeeded in inspiring it in his men. He might be called the Goethals of the printing trade, for he succeeded by his personality, firmness, sincerity, and geniality in making his men feel that they were not merely working for a machine, but for a man, and in accomplishing large results. With his men he was democratic, sympathetic, and most appreciative, and I think respect for him was a commanding motive in the work of his printing-house.

BIOGRAPHICAL SKETCHES

The thing that tries the heart of a man and an employer of this type is the question of strikes. On the one hand, his sympathies are deeply enlisted with the men, while on the other, as the one most conversant with the business, he has to consider his obligations to the public and to others. In the extensive strikes for the shorter work-day which he had to meet, Mr. De Vinne recognized that the change was bound to come; and although he stood sturdily against the methods of compulsion employed (and what a Pandora-box of evils often comes from doing the right thing in the wrong way!), nevertheless in both cases, when he had won, he voluntarily and magnanimously granted to his men the shorter day desired. I think it may truly be said of him that he never regretted a readjustment of the wages in the interests of the workmen one-half as much as any temporary deterioration in the excellence of his professional output. It seems to me that the one thing that is needed as a solvent of the labor difficulties of our times is that there should be enforced, on one side, the responsibility of employers toward their workmen as men and women, and, on the other side, the gospel of good work. We hear in both directions ten words about rights to one word about duties, and I think we need on both sides something of the conscientiousness and sense of responsibility that Frank R. Stockton ascribed to a proof-reader in one of his stories, who was so conscientious that his ghost rose from his grave to mark a turned "s" in his epitaph!

Mr. Oswald has spoken of the old saying, "Let justice be done, though the heavens fall!" I remember that when I was a boy in Indiana an English lecturer named Henry Vincent came to the town where I was living, and after the

THEODORE LOW DE VINNE

lecture I asked him to write down something in a small autograph album I had—some sentiment, with his name. I remember he wrote, "Let justice be done, though the heavens fall!" Shortly after that Wendell Phillips came to lecture in the same course, and I asked him if he would write for me. Opening the book at random, he came upon that sentence, and, quick as a flash, he wrote on the opposite page, "If justice is done, the heavens will not fall!"

Mr. De Vinne wrote a short article in the "Century" on co-operation among workmen in carrying on a business, in which method his observation had given him little confidence. In that article he made so great a contribution toward the solution of the relations between employers and men that it is much to be desired that it should be reproduced as a pamphlet and circulated among both parties.

Mr. De Vinne's human view of things was shown by his attitude toward women who collected for charitable associations of more or less obscure and sometimes doubtful type. When asked whether he would see this or that person, he would hesitate a moment, and then, touching his forehead with a characteristic gesture, would say, "Yes, show her in. Some of these are frauds and some are not, but rather than turn away one that is worthy, I'll take the risk of being imposed upon by two." In his relations with all sorts of people he realized *Bassanio's* words about *Antonio*, for he was

"The kindest man,
The best-condition'd and unwearied spirit
In doing courtesies."

Of my personal affection for Mr. De Vinne it is not unbecoming to speak, for I feel that I represent so many who

BIOGRAPHICAL SKETCHES

are here and to whom such an affection is always sacred. Of the enthusiastic and high-minded circle who built up "St. Nicholas" and the "Century" and their allied business, Mr. De Vinne was always recognized as an important member; indeed, as a comrade. In the later years of his life there was always a tenderness of regard in the way we spoke of "Old De Vinne," and there was not one of us all who did not feel the tonic of his intercourse. "Good work, good work," was the subconscious tone of every interview we had with him.

This comradeship with several members of The Century Co. extended to trips abroad and at home. Mr. William Fayal Clarke, the able and devoted editor of "St. Nicholas," who has been on its staff almost from its foundation, has given me a brief statement covering one experience of the sort that I will introduce here in his own admirable words. He says:

"I can merely add my testimony to that of many others who have spontaneously paid tribute to Mr. De Vinne's high ideals and unswerving character, his ready sympathy and co-operation, and his willingness to take no count of time or trouble to produce the very best results obtainable in his art.

"On the personal side, my pleasantest recollections of Mr. De Vinne are connected with a four months' sojourn in Europe, in 1888. It was my first trip across, and I had the good fortune to make it in company with Mr. De Vinne and Mr. Chichester. We were daily companions in a tour through England, France, Italy, South Germany, and back to London. And through this intimate association, my admiration for Mr. De Vinne's sturdy strength of character,

THEODORE LOW DE VINNE

comradeship, and imperturbable good humor strengthened day by day into a lasting friendship and affection. In all the vicissitudes and contingencies of the tour, his even temper was never ruffled; and, though traveling with men who were by many years his juniors, he entered whole-heartedly and with equal zest into all the pleasures of the journey.

“One of the happiest memories of him at that time was our visit to the famous Plantin Museum at Antwerp. Of course, this celebrated relic of the sixteenth century is an art treasure which no cultivated tourist can afford to miss; but it held for Mr. De Vinne an interest, a charm,—I might say almost a sacredness,—that only a great printer could feel. I shall never forget his almost boyish enthusiasm as he piloted us from room to room of this picturesque and time-honored building, preserved in its original state for three centuries, the oldest existing printing and publishing establishment in the world; nor the pride which Mr. De Vinne expressed—the true pride of a fellow-craftsman—in the work and home of one of the earliest masters of his art. His delight in every detail of this wonderful establishment was beautiful to see. It was with a reverent touch that we handled the very press which Christopher Plantin himself had used, and no single experience of our whole tour was more interesting than the journey through the suites and corridors of the unique building, from the primitive type-foundry, through the quarters of the compositors, the press-room, and even the fine alcove set apart for the proof-readers (who were notabilities and dignitaries in that day), to the little counting-room itself where hung the calendar for the year 1593 above the very counter over which Plantin served his customers three centuries ago.

BIOGRAPHICAL SKETCHES

“But, as Mr. De Vinne told us at the outset, it is not only as a printing establishment that the Museum is unique, but also because it was the home of its founder, and a magnificent home, too! And here again Mr. De Vinne could not disguise his pride in the fact that a master printer of the sixteenth century was also a well-to-do burgher, whose residence, alike in its beautiful and picturesque architecture, its quaint and sleepy courtyard, and its artistic apartments and furnishings, must have rivaled that of many a prince and potentate of his time. More than once royalty itself has paid homage to the master printer and his home, as Mr. De Vinne pointed out to us when we inspected its manuscript records. For among the most interesting documents on file was one entitled ‘A True and Simple Account of all the Grievs which I, Christopher Plantin, have Suffered during nearly Five Years, for having obeyed the Commandments of His Majesty the King [Philip II], without having Received Payment or Recompense,’ showing that kings ran into debt in those days, and that even printers had their trials. It is duly recorded, also, that Napoleon the Great, with some of his marshals, visited the printing-house at the request of its owner, one of Plantin’s descendants, and himself turned the press that Christopher Plantin worked.

“I could not help feeling that the shade of Plantin must have felt a far keener joy in that appreciative visit of his fellow-craftsman than in any patronizing compliment from emperor or king. For ourselves, it was an unforgettable pleasure to be guided through this famous home of a master printer of three hundred years ago by the master printer of our own day. And besides the satisfaction of inspecting the building itself—a rare treasure of antiquity—there were

THEODORE LOW DE VINNE

revealed to us anew in those few hours the depth and intensity of Mr. De Vinne's devotion to his art."

I have been told a curious incident of his last days. It will be remembered that he died on Monday, February 16. On the previous Friday, when he was signing some papers, he said to Mr. Bothwell: "I had a peculiar dream last night. I fell asleep and found myself wandering on the bank of a river. After a time I seemed to recognize it as the river Styx. Presently I felt a touch upon my shoulder, and, turning, found it was Charon, the ferryman. He said to me: 'De Vinne, you have been here about five years too long. Don't you think you had better come across?'" And the dear old man laughed as heartily as if the somber boatman were not already impatient at his oars. But Charon never had a more willing or companionable or honest passenger, nor one who has left a greater vacancy in the circle of his friends. He made many useful and beautiful books, but the most beautiful and useful book of all was his life of unfaltering ideality. His business associates of the present day, who, inspired by the traditions he has left them, are intelligently devoting themselves to the work of maintaining the reputation of the great house which he founded, have a right to show the greatest pride not only in his service to his art, but in his service to humanity.

Mr. Johnson was followed by Mr. Walter Gilliss, representing The Grolier Club, of which Mr. De Vinne was a founder. After reading a resolution¹ adopted by the Club at a special meeting held on February 18, Mr. Gilliss spoke of his personal knowledge of Mr. De Vinne.

¹The resolution will be found on page 47.

BIOGRAPHICAL SKETCHES

MR. GILLISS'S ADDRESS

Mr. Chairman and Brother Printers:

While I am before you I wish to add, in a few words, my personal tribute, as a friend and a printer, to that of The Grolier Club.

My first acquaintance with Mr. De Vinne was through one of his books. Probably only the older among you will recall that there appeared in 1869 a book entitled "The Printers' Price List." This book, published by Francis Hart & Company, with whom Mr. De Vinne was associated at that time, and evidencing an intimate knowledge of every detail of the printers' business, was written by Mr. De Vinne with the aim of aiding in establishing rates for printing which would be fair to the customer and yet reasonably remunerative to the printer, instead of relying upon the haphazard method of rate-making then prevailing, which frequently resulted in loss to the printers. All the elaborate present-day systems for ascertaining exact costs on which to base reasonable rates, may, it seems to me, be said to have resulted from this first effort made by Mr. De Vinne for the benefit of the printers of this city; and on this ground alone a large debt is owed by them to Mr. De Vinne.

But this was but the beginning of the obligations of the printing fraternity to Mr. De Vinne.

In my younger days it was more than once said to me, by a friend of mature years, that in his youth a common saying prevailed that "it was no harm to cheat a printer"—surely an unfortunate implication and a severe reflection on the standing of the trade and its practitioners; and even as late

THEODORE LOW DE VINNE

as the early seventies there were few in this country who looked upon printing as anything more than a trade.

It is true that the Aldine Press in some of their work were striving to raise the standard of typography, Mr. Sutton's dictum being that "printing, even if low-priced, need not be botched"; and in their monthly magazine, the "Aldine," many fine woodcuts were well printed, but "what were they among so many"? The "Aldine" was merely an oasis in the desert.

But with the development of Mr. De Vinne as a printer there came a distinct change in typographic methods, and from the lower levels of a "trade" and strict "commercialism," printing in this country began to ascend the difficult heights until it reached once more its rightful place as one of the arts.

Had Mr. De Vinne done nothing more than to raise the standard of magazine printing to the height to which the printing of the "Century Magazine" attained, he would have done well; but this was only one of the achievements of his long and busy life.

The love of the printed book was innate in him, and the making of many of the books for The Grolier Club established new standards. Nothing could be more admirable than the composition and presswork of such books as "A Decree of Star Chamber Concerning Printing," "The Rubaiyat of Omar Khayyam," "The Philobiblon," "The Scarlet Letter," and many others of the Club's publications, not forgetting the reprint edition of the "Areopagitica: a Speech by John Milton for the Liberty of Unlicenced Printing to the Parliament of England," which, to my mind, is one of the most perfect of the set, while the vellum copy of it is a veri-

BIOGRAPHICAL SKETCHES

table gem, comparable with the vellum copies of the Books of Hours printed by Pigouchet in Paris in 1500, which for four hundred years have been esteemed monuments of the art of printing.

According to Mr. A. W. Drake, who, as well as Mr. De Vinne, was one of the founders of The Grolier Club, it was Mr. De Vinne who suggested the reprinting of "A Decree of Star Chamber" as the Club's first publication, a happy selection. It made a small octavo volume of eighty pages, with an introduction of six pages.

It has been said that "times change, and men change with them." It was specially true regarding this little book. Well do I remember that when it appeared in 1884, the price of two dollars per copy was thought high for so small a book by some members of the Club, and yet fifteen or twenty years afterward a copy of this book sold for two hundred and twenty-five dollars!

How many of our fellow-printers would like to be subject in these days to the restrictions of "A Decree of Star Chamber," one paragraph of which reads:

"II. Item, That no person or persons whatsoever, shall at any time print or cause to be imprinted, any Booke or Pamphlet whatsoever, unless the same Booke or Pamphlet, and also all and every the Titles, Epistles, Prefaces, Proems, Preambles, Introductions, Tables, Dedications and other matters and things whatsoever thereunto annexed, or therewith imprinted, shall be first lawfully licenced and authorized only by such person and persons as are hereafter expressed, and by no other, and shall be also first entred into the Register's Booke of the Company of Stationers;

THEODORE LOW DE VINNE

upon paine that every Printer offending therein shall be forever hereafter disabled to use or exercise the Art or Mysterie of Printing, and receive such further punishment, as by this Court or the high Commission Court respectively . . . shall be thought fitting."

Would you not say, as Milton did in his "Areopagitica":

"I deny not, but that it is of greatest concernment in the Church and Commonwealth, to have a vigilant eye how Bookes demeane themselves as well as men; and thereafter to confine in prison and do sharpest justice to them as malefactors: For Books are not absolutely dead things but doe contain a potencie of life in them to be as active as the soule was whose progeny they are; nay they do preserve as in a violl the purest efficacie and extraction of that living intellect that bred them. I know they are as lively, and as vigorously productive, as those fabulous Dragons teeth; and being sown up and down, may chance to spring up armed men. And yet on the other hand unlesse warinesse be us'd, as good almost kill a Man as kill a good Book; who kills a Man kills a reasonable creature, God's Image; but he who destroyes a good Booke, kills reason it selfe."

From Mr. De Vinne's pen flowed many books and articles on printing and related subjects; the most notable is his "Invention of Printing," which is an acknowledged authority; and it was this book which did much to establish his reputation as a student of printing.

His "Historic Printing Types," "Christopher Plantin," "Title-Pages as Seen by a Printer," and "Notable Printers

BIOGRAPHICAL SKETCHES

of Italy during the Fifteenth Century" were all published by The Grolier Club, and are worthy books—worthy of the man, and worthy of his work, which reached that high standard of perfection which it is difficult to attain.

It was not until the meeting of January 23, 1884, which led to the founding of The Grolier Club, that I met Mr. DeVinne personally. After that we met frequently at the meetings of the Grolier and the Typothetæ, of which my firm was for many years a member, and I am glad to say that through all these years Mr. DeVinne was my friend, and I felt honored by his friendship.

In the business meetings of the Typothetæ I can recall no instance in which Mr. DeVinne did not stand for that which was right, that which was fair, that which was just, both to our men and to the Typothetæ.

In the meetings of The Grolier Club and its Council his knowledge of books and their making was always at command, but not didactically put forward.

Several times in the course of years I had occasion to seek Mr. DeVinne's advice. Never was it refused, but always given fully, frankly, freely, as a father would advise a son; and the advice was good.

It was a happy inspiration of the artist Brenner to combine the medallion portraits of Franklin and DeVinne on the souvenir of the Typothetæ of January 17, 1902; for as Franklin helped to spread the light which flowed from the printing-press in the eighteenth century, so DeVinne caught up his mantle and spread the light in the nineteenth century.

Truly a great man and a great printer has been taken from us. How many among us will strive to follow him

THEODORE LOW DE VINNE

worthily in the practice of that art to which he devoted his life—

“Without which, all the other arts are dead,
And learning from our land had quickly fled;
But with which, education, arts, shall stand,
As mighty bulwarks to protect our land.”

At the close of the meeting, upon the motion of William Green an appropriate resolution was unanimously adopted. The resolution will be found on page 43.

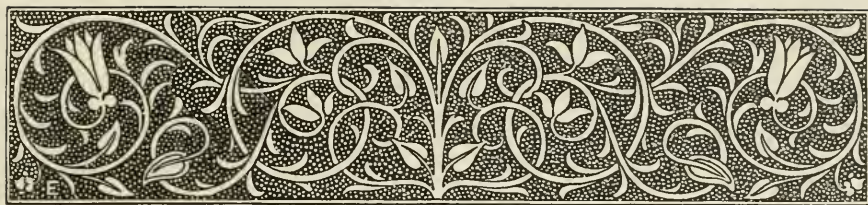
RESOLUTIONS OF CORPORATIONS,
SOCIETIES, AND CLUBS



*From the bronze bust by
Chester Beach*

*A testimonial to Mr. DeVinne by the
United Typothetæ of America
and personal friends*

*In the Avery Memorial Building
Columbia University*



RESOLUTIONS OF CORPORATIONS, SOCIETIES, AND CLUBS



HE life and work of Theodore Low De Vinne have been summarized in the preceding pages by men prominent in literature and in the graphic arts. His achievements as master printer and as historian of the printing art, great though they undoubtedly were, constituted, however, but a part of the labors of a long and busy life. As employer, printer, and author his activities were manifold. He was proud of the great printing-house which he had built up, and of the improvement in the standard of printing throughout the country, due in large measure to his own untiring efforts. He was proud, too, of the great city in which he lived, and with true public spirit cheerfully responded to the frequent demands upon time which he could ill spare. Among the honors which came to Mr. De Vinne from other cities was that of Judge of Exhibits in the Department of Printing at

THEODORE LOW DE VINNE

the Pan-American Exposition held at Buffalo, New York, in 1901. The duties of this office were discharged by him with his usual thoroughness, and to the entire satisfaction of all concerned. Mr. De Vinne was a member of various associations, societies, and clubs, to the presidency of which he was frequently elected. From the many sympathetic and appreciative resolutions received on the occasion of his death, the following are taken as evidence of the esteem in which he was held.

RESOLUTIONS

THE TYPOTHETÆ



At a meeting of the master printers of New York, held under the auspices of the Typothetæ of the City of New York, at the Aldine Club, March tenth, nineteen hundred and fourteen, the following minute was unanimously adopted by a rising vote:

Resolved, That in the death of Theodore Low DeVinne, which occurred at New York on February 16, 1914, this Society has lost an able member and a firm friend. Mr. DeVinne was one of the organizers of the Typothetæ, was elected secretary at its first meeting, March 21, 1865, and retained his membership until the date of his death. He manifested a deep interest in the affairs of the Society, the objects of which he promoted by wise counsel and energetic effort. His efficient services, voluntarily given, were based upon a keen delight in his art, and a desire for its encouragement in this community. This Association recognized in Mr. DeVinne a man of lofty ideals, with great tenacity of purpose and courage of conviction. He discharged with marked ability the duties of a public-spirited citizen, and his ever-widening sphere of action made him useful alike to city, country, and the world. As a memorial to its esteemed associate, this Society directs that this minute be entered

THEODORE LOW DE VINNE

upon its records, and that a copy be sent to his family, to whom the members of this Society tender their sincerest sympathy.

J. W. BOTHWELL,

President.

FREDERICK ALFRED,

Chairman, Executive Committee.

W. GREEN,

ROBERT SCHALKENBACH,

JOHN CLYDE OSWALD,

FRANK L. MONTAGUE,

G. FREDERICK KALKHOFF,

Committee.

RESOLUTIONS

THE CENTURY CO.



At a meeting of the Board of Trustees of The Century Co., held on the twenty-fourth day of February, nineteen hundred and fourteen, all being present, the following resolution was offered and adopted, and a copy was ordered sent to the family of Mr. De Vinne:

Resolution: The trustees of The Century Co. desire to record their deep sense of loss in the death of their dear friend and colaborer, Theodore Low De Vinne. For more than forty years there has existed between Mr. De Vinne and the men who compose this company an alliance far closer than is usual between printer and publisher. It has been an alliance unbroken by any differences, each helping the other, both having but one aim, and that the perfection of their product. In all these years there is no instance of Mr. De Vinne permitting work to go out of his establishment that was not absolutely the best possible.

A thoroughly practical artisan, beginning his career by setting type with his own hands, Mr. De Vinne developed the art of printing to its highest point in America, and established an enviable reputation in the countries of the Old World. With duties that would take the whole time of most men, along with his business he contrived to develop a know-

THEODORE LOW DE VINNE

ledge of the history of printing that placed him in a class alone. His works are already established classics. The "Century" was the first to popularize real art in a magazine, and this great service to art and to the public is due in large measure to the energy and conscientiousness of the great modern Aldus, Theodore Low De Vinne. Besides the "Century Magazine" and "St. Nicholas," there stand to his credit a number of volumes any one of which might make the reputation of a lesser printer. By reason of his skill in developing the art preservative, the books and magazines bearing his imprint have set a standard for American publishers and printers.

It is the purpose of this resolution to express the sense of indebtedness of The Century Co. to this master, distinguished alike for his lofty ideals of character, his scholarly attainments, and his splendid achievements. Even greater than his work was his personality, his helpfulness, his loveliness, his sense of justice.

As a company we realize that the greatest printer of his time has passed away; as individuals we know that we have lost a dear companion and friend whose memory will be cherished while life lasts.

WILLIAM W. ELLSWORTH,

GEO. INNESS, JR.,

IRA H. BRAINERD,

Trustees.

DOUGLAS Z. DOTY,

Secretary.

RESOLUTIONS

THE GROLIER CLUB



The Council of The Grolier Club, assembled in special meeting, record their deep regret at the death of their long-time associate, Theodore Low DeVinne, and their appreciation of his high character, strong ability, and notable achievements.

While known throughout the world as the chief exponent of the printer's art in this country, and as a worthy successor of those who have become famous in other times as master printers; and honored by great universities, and by associates in the craft and his fellow-citizens, for his eminence in his profession, he has been bound these many years to his fellow-members of The Grolier Club in a closer and more intimate relation.

Already pre-eminent as a printer, he entered with enthusiasm into the project of establishing this Club for the promotion of the arts pertaining to the production of books, and bringing together in this common purpose men of kindred interest and zeal.

As the printer of the greater number of the books which the Club has from time to time put forth to illustrate and encourage these arts, he has left enduring monuments of his taste, knowledge, and judgment, and thus has been an efficient factor in spreading the influence which the Club is

THEODORE LOW DE VINNE

believed to have exerted in this and other countries toward a higher standard in the making of books.

As scholar and writer he has contributed notable monographs for Club publications, which record valuable results of his learning, observation, and experience, and which it has been a privilege for the Club to embody in permanent form.

As a member of The Grolier Club, Mr. De Vinne has always had its interests closely at heart, guiding or following its activities in every direction: in service upon its Committee on Publications he has been zealous, diligent, and laborious; as a member of the Council he has been assiduous in attendance at its meetings, bearing always his full share of its responsibilities; and as president during two consecutive years he adhered to the ideals and maintained the standards which have given the Club the position it holds.

Held in universal esteem by the whole membership of the Club, he has won also the warm affection of those with whom, as members of the Council, he has come into terms of closer intimacy, and who have keenly enjoyed his companionship and felt honored by his friendship.

It is ordered that a copy of this minute be printed in appropriate form and sent to the family of Mr. De Vinne, and that it be spread upon the records of the Club and printed in the forthcoming year-book.

WALTER GILLISS,
Secretary.

RESOLUTIONS

BOSTON TYPOTHETÆ BOARD OF TRADE



Whereas, there occurred on February 16, 1914, the death of Theodore Low De Vinne, an employing printer of New York City, former president of the New York Typothetæ, and of the United Typothetæ of America; be it

Resolved, that it is our judgment that in his death there has passed away the foremost printer of his time. The high quality of his printing, the ability he displayed in his contributions to the literature of our craft, and the time and energy he gave unselfishly to organized effort to improve printing-trade conditions, earned for him a place in history and in the esteem of his fellow-printers that will not for a long time, if ever, be filled.

Resolved, that the members of the Typothetæ of Boston feel deeply the loss which the printing fraternity has sustained in his death; that they extend sincere sympathy to his family and business associates in their great bereavement; and be it further

Resolved, that these resolutions be forwarded to the family, that a copy be spread upon the records of the Association, and that copies be furnished to the press.

GEO. H. ELLIS,
GEORGE K. BIRD,
THOMAS TODD,
Committee.

THEODORE LOW DE VINNE

PRINTERS' LEAGUE OF AMERICA

NEW YORK BRANCH



Resolved, that in the death of our beloved fellow-printer, Theodore Low De Vinne, which occurred on February 16, 1914, the printing craft has lost a member who has devoted a life-long service to the perfection of the art of typography and the advancement of its ideals.

He manifested at all times a deep interest in the affairs of our craft, the improvement of which he promoted by wise counsel and energetic effort. His efficient services, voluntarily given, were actuated by his constant desire for the encouragement and uplift of the Art Preservative of Arts.

The members of the Printers' League of America recognized in Mr. De Vinne a man of lofty ideals, with tenacity of purpose and courage of conviction. His many contributions to the literature of the craft will ever remain a perpetual monument to his memory.

As a memorial to our fellow-craftsman, Theodore Low De Vinne, a minute will be entered in the records of our Society, and a copy sent to his family, to whom we tender our sincere sympathy.

CHAS. FRANCIS,
President.

WILLIAM DRISCOLL,
Chairman of Committee.

GEORGE W. GREEN,
Chairman of Executive Committee.

RESOLUTIONS

CLUB OF PRINTING HOUSE CRAFTSMEN



February 19, 1914.

As a token of sincere sympathy and regret at the death of the late Theodore Low De Vinne, and of his usefulness to the craft at large, the Club of Printing House Craftsmen, at their meeting held on the above date, unanimously adopted the following tribute and resolution:

Whereas, the Club of Printing House Craftsmen learns with deep regret of the death of Theodore Low De Vinne, which took place at his home, No. 300 West Seventy-sixth Street, New York, on Monday, February 16, 1914; and

Whereas, the great services rendered by Mr. De Vinne to the art of printing during his long life are well known to every member of the Club; therefore be it

Resolved, that the Club of Printing House Craftsmen hereby testifies to its high appreciation of the great qualities and commanding ability which placed Mr. De Vinne among the foremost printers of his time; and be it further

Resolved, that as a testimony of such appreciation these resolutions be entered in the Club's minutes and thus made part of its permanent records; and be it further

Resolved, that a copy of this resolution, together with a letter of sympathy, be sent to the family of the deceased.

The same is recorded in the minutes of the Club.

CAMILLE DE VÈZE,
President.

HENRY KANEGSBURG,
Secretary.

THEODORE LOW DE VINNE

THE DE VINNE PRESS MUTUAL AID ASSOCIATION



February 18, 1914.

At a meeting of the DeVinne Press Mutual Aid Association held February 18, 1914, the following resolutions were adopted:

Whereas, in the death of Mr. Theodore Low De Vinne the Association has suffered a severe loss; it is

Resolved, that the Association hereby testifies to its sincere admiration and love for its departed fellow-member; and it is further

Resolved, that a copy of this resolution be spread in full on the minutes of the Association, and a copy sent to the family.

JOHN VOGLER,
President.

JAMES B. SHAW,
Secretary.

RESOLUTIONS

THE SOCIETY OF PRINTERS, BOSTON



March 28, 1914.

At the meeting of the Society of Printers, held on March 25, 1914, the following resolutions were unanimously adopted, and it was voted that they be spread upon the records and a copy sent to Mr. De Vinne's family:

Resolved, that in the death of Theodore Low De Vinne, an honorary member of this Society, the printing craft in America has lost its most distinguished member;

That, as the recognized authority on the history of printing; as a pioneer in the field of cost-keeping; as a promoter, both by precept and example, of artistic excellence, his life has been of lasting service to the industry which he loved;

That, as the leader of his profession, he has well deserved the respect and affection which have long been felt for him by those engaged in the art of book-making;

That this Society, in which a few of his many friends are enrolled, may fittingly record its appreciation of the notable example he has set.

C. CHESTER LANE,
Secretary.

THEODORE LOW DE VINNE

AMERICAN INSTITUTE OF GRAPHIC ARTS



At the first meeting of the Board of Directors of the American Institute of Graphic Arts, on Tuesday, February 17, 1914, the following resolution was adopted and ordered sent to the surviving relatives of the deceased:

To the family of the late Theodore Low De Vinne this expression of our sincere condolence is addressed.

We feel that in his death America loses the greatest figure in the field of printing to-day. His was a forceful and interesting character, full of individual power, full of initiative. He helped, perhaps more than any other, to bring to blossom the short-lived flower of American engraving on wood, for by his ingenuity and untiring patience he discovered the way to print wood-engravings on the modern press.

Among his most conspicuous work as a printer of books, in addition to many other special editions, was the long series of beautiful and carefully wrought volumes issued by The Grolier Club. In his work for magazines we pick out that done for "St. Nicholas" and the "Century," with special reference to his loving care of the series of reproductions in woodcut by Timothy Cole from old paintings. By his encouragement of younger men in his well-known printing-house, as well as by his writings on the history of printing and the printer's art, he caused his influence to be felt in wide

RESOLUTIONS

circles which affected many persons who never saw him face to face. His practice and his technical publications made him easily the Dean of his Guild. His fame was by no means confined to his own land; his name is known wherever the printing-press is used. For his high-grade work, and for the published treatises on the art to which his life was given with such singular devotion, he received honorary degrees from Yale and Columbia universities. His writings have given definite standards to all members of the printer guild, and books which he printed for others have been accepted as examples with respect to paper, types, and style.

The Institute of Graphic Arts thinks it therefore proper, in addressing the remaining members of his family, to mingle with its profound regrets a portion of congratulation for the high services to the public rendered by Theodore Low De Vinne,—congratulation over a life so well spent and so honorable in every way.

A. W. DRAKE,

Honorary President.

CHARLES DE KAY,

Secretary.

THEODORE LOW DE VINNE

BEN FRANKLIN CLUB OF CINCINNATI



March 5, 1914.

The Ben Franklin Club of Cincinnati, through its Board of Directors, desires to express its deepest sympathy to the family of the late Theodore Low De Vinne.

We feel that in his demise the whole craft has suffered irreparable loss, and his passing away leaves a niche in the printing fraternity that cannot be filled.

He was a man whose sympathy and wise counsel, and his readiness always to extend a helping hand, had endeared him to all.

It was resolved, that the Cincinnati Ben Franklin Club express their sincere sympathy and condolence to his family and business associates on this occasion of their great bereavement.

J. M. THOMSEN,
C. J. KREHBIEL,
ALLEN COLLIER.

RESOLUTIONS

THE GENERAL SOCIETY OF MECHANICS AND TRADESMEN



In Memoriam

Brother Theodore Low De Vinne, initiated May 3, 1882; died February 16, 1914. A member of the General Society of Mechanics and Tradesmen of the City of New York. This memorial of respect was adopted by the General Society of Mechanics and Tradesmen, and is transmitted with the sincere sympathy of its members, in the year of our Lord one thousand nine hundred and fourteen.

LEWIS W. HARRINGTON,
President.

RICHARD T. DAVIES,
Secretary.

THEODORE LOW DE VINNE
THE HISPANIC SOCIETY OF AMERICA



At a special meeting of the Board of Trustees of The Hispanic Society of America, held in the City of New York, June 10, 1914, the following preamble and resolutions were unanimously adopted:

Whereas, Theodore Low De Vinne, a member of The Hispanic Society of America, departed this life the sixteenth day of February, 1914, in New York City; and

Whereas, by his high reputation as author, by the great eminence attained as printer-publisher, by the standard he set for the art of typography, in which he was universally recognized as a master unexcelled, he added through his activities to the honor and name of this Society; therefore be it

Resolved, that we, the Board of Trustees of The Hispanic Society of America, on behalf of ourselves and the members of the Society, desire to place upon record our appreciation of his great work; to express our deep sense of the serious loss which his death brings to the world of arts and letters, in which he occupied so distinguished a place, as well as to the immediate interests of this Society; and to offer to the family of our departed friend the assurance of our profound sympathy; and be it further

Resolved, that this minute be entered on the records of the Society; and that a copy of this resolution of sympathy be suitably engrossed and presented to the family of the deceased.

ARCHER M. HUNTINGTON,
President.

EDWARD L. STEVENSON,
Secretary.

RESOLUTIONS

THE AMERICAN NUMISMATIC SOCIETY



Whereas, Mr. Theodore L. De Vinne, a member of this Society since 1902, departed this life on February 16, 1914; therefore be it

Resolved, that in the death of Mr. De Vinne, The American Numismatic Society has lost a valued member and the community a distinguished citizen.

Resolved, that these resolutions be spread upon the minutes of the Society, and a copy sent to Mr. De Vinne's family.

BAUMAN L. BELDEN,
Secretary.

INFORMAL TRIBUTES



INFORMAL TRIBUTES OF FRIENDS, BUSINESS
ASSOCIATES, AND THE PRESS



THE following extracts from personal letters, newspapers, and magazine articles have been selected for quotation from among the large number received, because each represents a different phase of Mr. De Vinne's character and influence, or sets forth a varying point of view of the writer.

LETTERS



New York, February 18, 1914.

It is with sincere sorrow that we have heard of the death of your honored father, Mr. Theodore L. De Vinne, our friend of many years, our fellow-printer, and the dean of his and our craft. While assuring you and your firm of our sympathy in this bereavement, we cannot refrain from refer-

THEODORE LOW DE VINNE

ring to the well-deserved position in the trade to which your father had attained. His good taste, his sense of honor and expression in typography, his instinct in grasping the true principles of the art, and his quick perception of the requirements of critical readers placed him at the head of his craftsmen, and stimulated the honest endeavor of those of us who were sensitive as to the most effective methods of making men's thoughts appeal to other men. This seemed to be your father's mission: he heard the call and followed the straight and direct way.

Our acquaintance with your father went back many years. The four founders of our house knew him, as well as his good father, who was their contemporary. Our relations with your father were of the most friendly nature: we looked up to him as an authority whose judgment was decisive. Although of late years, by reason of his advanced age, he had withdrawn from the activities of business life, the spirit which he had infused into the craft has proved a lasting influence.

Again assuring you of our sincere sympathy, we are,
dear sir,

Sincerely yours,

HARPER & BROTHERS.



PRINCETON UNIVERSITY
PRINCETON, N. J.

February 19, 1914.

It is very sad to think that your honored father is gone, but splendid to think of the long life he gave, with an artist's devotion and a saint's humility, to his great work. It

INFORMAL TRIBUTES

is to me a great privilege that I knew him. With best sympathy and kindest regards to you and your son,

Ever yours,

ANDREW F. WEST.



New York, February 17, 1914.

I came home from Philadelphia this evening to hear the sad news of your good father's passing away. The event cannot have been a surprise to you; but, come when it may, the last closing of so beautiful a book as his life has been is a poignant sorrow, and I send you my friendly sympathy. Though he was, of course, very much to you that he could not have been to others, yet many have shared much of his inspiration and counsel with you.

His desire for the accomplishment of the best work, and his knowledge of what was the best, were always most helpful to us of the "Century" in endeavoring to maintain the best standards. Personally, I always found in his natural and unaffected attitude towards things an unfaltering ideal-ity. That a man of his extraordinary professional attainments should have been so humble was not the least charming trait of his engaging personality. I cannot remember a word of blame that he ever gave if anything went wrong. His informing spirit of experience set an example for younger men, and placed your house in the very front rank, and gave it traditions which will last as long as it shall last. Good work, and treatment of others by the Golden Rule, were two of his principles that made us all his devoted admirers and friends.

THEODORE LOW DE VINNE

As I think of him to-night with real affection, it seems as if he had never grown old. I am back again in those wonderful days of the experiments which he and Mr. Drake were making in all sorts of cut-printing, passing beyond the frontier of the known to see what was to be achieved. Now that he has passed the great Last Frontier of Life, I am sure that there will be something beautiful and congenial for him to achieve.

Let us share with you your just pride in his great and lasting usefulness to his time, and in the secure fame with which his days have been crowned.

Faithfully yours,

R. U. JOHNSON.



YALE UNIVERSITY PRESS
NEW HAVEN, CONN.

February 19, 1914.

It is hardly necessary to say that we feel that the whole brotherhood of printers has met with a severe loss. It is, indeed, fortunate that Mr. De Vinne's inspiration is of the enduring kind, and he has left an ineffaceable mark on the honorable profession of printing. It is pleasant to think that this University has long since realized the value of his services and held him in high esteem.

Yours very faithfully,

E. BYRNE HACKETT, *Director.*

INFORMAL TRIBUTES

AMERICAN TYPE FOUNDERS COMPANY
JERSEY CITY, N. J.

February 19, 1914.

In the death of Mr. Theodore Low De Vinne, the honored President of The De Vinne Press, every member of the printing fraternity has suffered a personal loss, for it is given to few men to wield such a wide and far-reaching influence as was the case with Mr. De Vinne. His efforts were always for the betterment and uplifting of his craft, and on that account he was honored, respected, and highly esteemed not only in our own country but abroad. There is nothing much finer in life than to come into personal contact with a man of such high ideals and friendly sympathy as were always expressed by Mr. De Vinne.

Very sincerely,

FRANK B. BERRY.



Boston, February 19, 1914.

The Houghton Mifflin Company extend to The De Vinne Press their sympathy in the loss which has come to them and to printers and book-lovers all over the world by the death of Theodore Low De Vinne, a master printer in the highest sense.



MUSEUM OF FINE ARTS
BOSTON, MASS.

I am so sorry.

February 19, 1914.

All who knew Mr. De Vinne must feel in his death a sense of deep personal loss. His memory will be kept green

THEODORE LOW DE VINNE

by all who loved him, and by all who value the ideals for which his life-work serves as a noble monument. He will not be forgotten. I feel honored to have known him. To the members of his family, my sincere sympathy; to the Press that bears his name, my regards, as ever. To you is fallen the heritage of his renown. Preserve it through the years to come.

Faithfully yours,

FITZ ROY CARRINGTON.



New York, February 18, 1914.

It does not make any difference how old is the one we love, or how expected his death may be, when it comes it comes with a shock, and I know your father's death must have been a great shock to you and yours. He was the last of the generation which was at the fore when I came into our business, and he stood for a great deal with me. He was so lovable and so kindly that he has never seemed like a business friend, but always like one of my own people. I saw but little of him these last years, but it was a comfort to know that he was *there*.

Sincerely, W. W. ELLSWORTH.



THE METROPOLITAN MUSEUM OF ART
NEW YORK

February 20, 1914.

I was privileged at one time, when at The Grolier Club, to see your father often and more or less intimately; and the spirit of his delightful personality and fine enthusiasm for the art which he professed, as well as the admiration which

INFORMAL TRIBUTES

all of us felt for his accomplishment in this art, made a deep and lasting impression upon me. I think I may say to you without egotism—and I only say it because I think it may be a gratification to you—that the influence which he exerted upon my mind has remained, and will always remain, one of my most cherished possessions.

Very truly yours,

H. W. KENT.



THE GROLIER CLUB
29 EAST THIRTY-SECOND STREET

February 20, 1914.

I have been confined with a bad cold to the house, or I should have written before now just to say how sorry I am that your father has joined the great majority—a majority which, sooner or later, we must all join.

I sincerely sympathize with you all in your loss. You are to be envied in that your father left a name and reputation, both in a business way and otherwise, which must always be a source of pride to his descendants and a stimulus to them to attain the same high level.

Yours sincerely,

E. G. KENNEDY.



BOARD OF TRUSTEES OF THE CARNEGIE INSTITUTE
PITTSBURGH, PENNSYLVANIA

February 20, 1914.

I am just in receipt of the announcement of the death of Mr. Theodore Low De Vinne. I regret exceedingly to hear of this sad event. Mr. De Vinne has stood for so many

THEODORE LOW DE VINNE

years as the embodiment of all that is artistic and perfect in the art of printing that his death will be a very great loss.

Very sincerely yours,
S. H. CHURCH,
Secretary.



HENRY LINDENMEYR & SONS
PAPER WAREHOUSES
NEW YORK

February 20, 1914.

We offer our tribute to the memory of Theodore L. De Vinne, whose genius and efforts gave to America the high rank it holds in the printing art, which has also influenced to such a great degree the art of the paper-maker.

Mr. De Vinne's well-rounded and active life sets a high example, and we can best honor his memory by trying to carry out his ideals of beauty and simplicity in art.

The name of Theodore Low De Vinne will take its place with the greatest printers of every age and nation. Let us be grateful that such a man has lived among us, and added honor and dignity to our city and country.

Respectfully,

HENRY LINDENMEYR & SONS.



THE PRINTING MACHINERY COMPANY
CINCINNATI, OHIO

February 24, 1914.

It is with profound sorrow that we learn of the death of Mr. Theodore Low De Vinne.

In every line of endeavor there arises at some time one man so big, so broad, so progressive in his practical self, so

INFORMAL TRIBUTES

kindly, helpful, and loving in his personal self, as to stand out above his fellows. Such a man was Mr. De Vinne. Happy you can be in the thought that his memory will ever live in the hearts of his fellow-craftsmen, and the results of his efforts and work will be a standard to which the crafts will aspire for generations to come.

Very truly yours,

THE PRINTING MACHINERY COMPANY,
FRED H. BEROLD, *President.*



DIOCESAN HOUSE
416 LAFAYETTE STREET
NEW YORK

March 2, 1914.

I have been grieved to hear the sorrowful tidings of your great bereavement. I love to think that it has been my privilege to know your dear father, and that his life, of such noble and conspicuous usefulness, has been so long spared to his friends, and to his family, and to this community. Surely no one who has ever known him can fail to cherish his memory.

Very sincerely yours,

GEO. F. NELSON.



The Working Girls' Vacation Society extends its most sincere sympathy to The De Vinne Press in its deep sorrow in the loss of its honored president, Theodore Low De Vinne, on Monday, February 16, 1914.

THEODORE LOW DE VINNE

MOUNT PLEASANT PRESS
HARRISBURG, PENNSYLVANIA

March 4, 1914.

It was in my absence in the South during the past several weeks that the announcement came of the death of Mr. De Vinne, the dean of American printers, and undoubtedly the first master printer of the world at the time of his death.

It has not been my good fortune to have had much direct personal intercourse with Mr. De Vinne. I have had the honor of corresponding with him, and in a singular fashion he has afforded me aid and inspiration which have had much to do with whatever I have accomplished in the great art-industry to which he devoted his notable life.

It was on January 16, 1901, that, in answer to a letter, he wrote me the following words:

"I shall not live to see it, but I hope the time will come when the making of a good book, from the mechanical point of view, will be regarded as an achievement quite as worthy as the painting of a good picture, or the building of a fine house."

I have presented these words to many thousands of people, and have lived to see a change at last beginning in the estimation in which the printer is held. Mr. De Vinne had the satisfaction before he died of knowing that, because of his good work and his interest in the education of printers, his art had been recognized in a great educational institution, and printing taught, for the first time in the history of the world, in a university.

Yours truly,

J. HORACE MCFARLAND.

INFORMAL TRIBUTES

Poughkeepsie, March 9, 1914.

I regret that my present physical indisposition should render it impossible for me to attend the memorial meeting to our dear friend, Mr. DeVinne, since it would be a gratification not only to hear what might be said by such gentlemen as Mr. Johnson and Mr. Drake, whose letters of appreciation, appearing in the "Tribune" and "Evening Post," recalled vividly to my mind the days when I knew him in his prime, but to add however slight a word in acknowledgment of my indebtedness to him; for he gave always much encouragement, and his honest, simple bearing and generous, manly, virile qualities impressed me from the beginning, and have inspired and will always inspire in me sentiments of the profoundest respect and admiration. Thus it has been with all who came in frequent contact with him, and in whose memory he now lives a second time, and to whom it is consolation to reflect that he lived so ample and helpful a life, rounded with the kind thoughts of all who knew him.

Very sincerely yours,

TIMOTHY COLE.



THE CHISWICK PRESS
LONDON, E. C.

9 March, 1914.

I need hardly say how grieved I was to learn of the death of your dear and respected father. I had two letters from him recently, which came after a long interval, and he explained to me that, apart from other things, his sight had practically failed him.

THEODORE LOW DE VINNE

I beg that you will accept from me, on behalf of The Chiswick Press, our profound sympathy for your loss, and beg that you will convey that sentiment to the rest of the family. His work generally for printing will stand out for all time. I always appreciated very much his esteem for the work of The Chiswick Press, especially that during the William Pickering period.

Yours faithfully,

CHAS. T. JACOBI.



SCHRIFTGIESSEREI GENZSCH & HEYSE
HAMBURG

March 10, 1914.

We have received with sincere sorrow the news of the death of Mr. Theodore Low De Vinne, and wish to express our heartfelt sympathy. Not only The De Vinne Press, but the whole printing world, suffers in the loss of this distinguished man. We wish to pay this tribute to his honored memory.

Most respectfully,

GENZSCH & HEYSE,
Type-founders.



Stuttgart, Germany.

It is with deep affliction that I have learned the news of the death of your dear father, my old respected friend, Theodore L. De Vinne. I had always cherished the hope of making his personal acquaintance when coming to Eu-

INFORMAL TRIBUTES

rope, but what has not been effected here below may perhaps shortly be so in the other world, for I am completing to-morrow my eighty-fifth year.

With feelings of serious grief, I am, dear sir,

Yours very truly,

THEODOR GOEBEL.¹



MAGAZINE AND NEWSPAPER ARTICLES

On the sixteenth of February, Theodore L. De Vinne died, past eighty-five, filled with labor and years and honors. For nearly half his lifetime he had been the printer of this magazine. It is no mere compliment to say that the eighty volumes of the "Century," stretching back to 1873, are a lasting monument to him, and at the same time they affirm his title to a place in the first rank of his craft. In the final judgment his name will be placed in the company of Johannes Gutenberg, Aldus Manutius, Christophe Plantin, William Caxton, the Elzevirs, Benjamin Franklin, and the brilliant throng who have made the printing-press a leading factor in liberalizing the world through the democracy of letters and art.

It was De Vinne's great achievement to lead a revolution in printing that emancipated the pictorial arts, and placed their spiritual message before the eyes of the eager masses.

¹A German printer and writer on printing. Of his "Die graphischen Künste der Gegenwart," Mr. De Vinne wrote, in a letter to The Grolier Club: "It is a most satisfactory exhibit of the progress of the graphic arts in Germany."

THEODORE LOW DE VINNE

No event within the craft since the invention of movable type has produced results so decisive and so transforming. The power-press had already popularized books and newspapers, but half its promise had not been realized before De Vinne made it the means of spreading the most delicate refinements of art. His resolute mind grasped the meaning of a new demand on the printer's art, and found the means to satisfy it. He was inspired, and even spurred, by the art aspirations and knowledge of the editors, whose plans he furthered, and by the liberality of the publishers, whose confidence in him was grandly justified.

With all his force of character, De Vinne was the least obtrusive of intellectual and sociable men. His mind was so copious that if he had possessed the slightest vanity, he might easily have made himself a distinguished bore; in his perfect amiability he was an easy prey to the cult, and could even beguile the loiterer with the thought that he was conferring a favor; but whenever *he* was the seeker of an interview, the business was invariably finished before the other man realized that it was half over. De Vinne was distinctly a "popular" man, and yet the word does not quite indicate the deference and respect that his friends and acquaintances showed for him in their greetings. In a wide circle of intellectual and social fellowship, he made only a modest use of the recognition of his personal achievements, and found his enjoyments mainly in his work and his home life.

Of his honors, De Vinne cared most for the title of President of The De Vinne Press and the reputation of its achievements, the record of a master worker in printing the "Century Magazine" and the Century Dictionary for wider circulation, and the many choice and varied examples of

INFORMAL TRIBUTES

the art for The Grolier Club and other book-loving associations, or the monumental book of the Bishop Jade Collection; and then he valued the confidence reposed in him by his fellow master-printers, the Typothetæ; and the degrees conferred by Columbia and Yale. A record so nobly made for high public usefulness will not soon be forgotten.

The Century, May, 1914.



Of the men who have contributed to the development of the processes of printing during the last half of the nineteenth century, none is more worthy of the intelligent appreciation of all the people than Theodore Low De Vinne, who, in the ripeness of a worthy life, has recently passed away. His service to printing covered the entire period of its modern development, from the time of the practical utilization of rotary presses to the introduction and perfection of machines for setting type.

Mr. De Vinne's theory of printing would now be regarded as somewhat too conservative. His scheme for type composition was thorough, and his main idea was to produce a readable page. He attained this through careful handling of accepted forms rather than through innovations. He led the way in the development of presswork, and from his establishment came a large proportion of the improvements in method and practice following the general utilization of the cylinder press.

Mr. De Vinne's great merit was that he promoted his good ideas. He was not content with being a good printer, but he was always trying, in his way, to make other printers good printers. He was an evangelist in printing. He had

THEODORE LOW DE VINNE

scarcely become settled in his work before he began to publish books about printing, and gradually the list became long and important. He was a writer to the last. He gathered a fine library of works relating to printing and allied arts, and he was acquainted with everything that happened anywhere in the world that was of consequence to printing. It was his especial delight to show his fine books and historic examples of the printing of the old masters. He was very kind to his fellow-craftsmen, taking advantage of every opportunity to encourage and assist them. He delighted in helping young men and boys who were entering the business, and never wearied in counseling and directing them. He was generous to prodigality with his great store of knowledge concerning the history and practice of printing. He was a big-brained and big-hearted man, and the success he achieved was much more than the success he made of his business—he made a success of himself, and he helped many of his fellow-men to make successes of themselves. Nothing much better can be said of any one, when the time comes that he must lay down the life that has been such an opportunity for him.

GEORGE FRENCH,

The Dial, March 16, 1914.



Mr. De Vinne's work of organization among employers was unselfish in every respect, and he labored faithfully for the uplift of the industry. Appreciation of his efforts by his fellow-craftsmen came many times during his lifetime, and among the noted occasions were his election to the offices of secretary and president of the local Typothetæ, and also

INFORMAL TRIBUTES

to the office of president of the United Typothetæ of America at its first session, although not present at the meeting.

During the last few years he was confined to his house and seldom appeared in public; this did not prevent his services being continued and advice sought and given on every important question in his own business and in relation to matters of vital interest to the art of printing. He was a counselor well worthy of the name. Always of a retiring disposition, he was ever ready to extend a helping hand to those who sought his advice or assistance.

Perhaps the most touching incident of his later days was the appearance of his office associates at his home on his eighty-sixth birthday, Christmas Day, 1914, with a bouquet of eighty-six roses. At that time his eyesight had grown so dim that he had to be introduced to each of the persons present.

He has passed to his reward after a life well lived, and has left a place that no one can fill.

CHARLES FRANCIS,

The American Monthly Review of Reviews, April, 1914.



The newspaper reports of the death of Theodore Low De Vinne spoke of him as "one of the foremost printers of America." As a matter of fact, Mr. De Vinne was *the* foremost printer of America. Benjamin Franklin will probably always be known as the most *famous* printer this country ever produced, but his fame rests principally upon his eminence in other fields of endeavor. Mr. De Vinne devoted his energies to no calling other than printing, with the exception

THEODORE LOW DE VINNE

of authorship, but it was authorship which dealt only with printing. His printed books take high rank in the company of the products of any and all presses. He learned how to make money at the business long before the rules as we now accept them were established. At the same time that he was giving the attention to the business that made it successful, he found leisure to travel and also to write the books which are in themselves a sufficient monument to the fame of any one man. . . . When it came to the selection of a man to represent the printing trade in any public capacity, he was always chosen. A notable incident was the banquet given to Prince Henry of Prussia on his visit, some years ago, to America, by the one hundred "captains of industry."

Mr. De Vinne's life was an example and an inspiration alike to young and old who have to do with printing. He arrived in New York, a youth without money or influence, and soon made an artistic and commercial success. Throughout his whole career he gave freely of his time and energy for the benefit of others, and his old age, if such a term could be applied to him, furnishes one of the best instances of sustained industry of which history contains a record.

The American Printer, March and April, 1914.



With the death of Mr. De Vinne . . . there passed away a man who, for over half a century, had a strong influence on American printing. Because of his ability as a business man, his skill as a writer, his profound scholarship, his artistic judgment, but perhaps chiefly because he gave so abundantly of his time and knowledge to further the welfare

INFORMAL TRIBUTES

of the craft, posterity will doubtless give him an even higher rank than he achieved during his lifetime.

He was rightly considered the Nestor of American printers. Few men living to-day can look back to such a long period of activity in the craft. Starting to master the printer's trade at Newburgh, New York, in 1842, in 1850 he was foreman of a New York office in which he afterward became a partner, eventually the chief owner, and which he later made famous throughout the world.

Mr. De Vinne's most lasting fame rests, however, on his contributions to the literature of printing. He handled with equal facility its historical, artistic, and practical phases. Gifted with a graceful and lucid style of writing, and with a profound knowledge of every detail of the subject, his books and articles have become standard works. This is particularly true of the four volumes making up "The Practice of Typography" series. These books cover the subject in a very comprehensive manner, and are of the greatest value. Of his historical works, "The Invention of Printing" and "Notable Printers of Italy during the Fifteenth Century" evince his ripest scholarship.

The Printing Art, March, 1914.



Mr. De Vinne, to a very great extent, revolutionized the printing and allied arts, through his good work in various directions. He was also the originator of the standard De Vinne series of type faces.

He was a highly honored member of the foremost institutions and societies dealing with the art of printing, and is

THEODORE LOW DE VINNE

conceded to be an authority along those lines. He was the first man to print on dry paper, as well as the first to use coated paper for illustrations.

Boktryk (Kristiania, Norway), March, 1914.



De Vinne followed the technical development of the trade with a watchful eye, and spared neither effort nor expense in introducing practical improvements. Throughout all his career type-setting machines interested him little; to him they seemed but a necessary evil, useful merely for rapidity in composition, but never to be employed on thorough and correct, much less on artistic, typography. The use of machines for his pet hobby, book-lovers' editions, was indeed distasteful to him; here he gave free rein to his marvelous taste, ripened by constant study of the old masters. And it is mainly to these artistic creations that he owes his fame as America's foremost printer. He applied his ability more to dignified products of simple beauty than to elaborate and costly ones.

De Vinne was a mighty master of the pen. His early literary effort, published in 1869, entitled "The Printers' Price List," is still the best authority on the fundamentals of the cost-finding system. His "Invention of Printing," of which the first issue appeared in 1876, the second in 1878, became very popular with Germany's printerdom. It clearly refutes the unfounded claims of Laurens Coster as the true inventor of printing.

O. W. FUHRMANN,
The German Printer and Lithographer.

INFORMAL TRIBUTES

Persons familiar with the history of American printing, and especially its development in the last thirty or forty years, linked to-day the name of Theodore Low De Vinne, who died here yesterday in his eighty-sixth year, with those of Gutenberg, Aldus, Caxton, Plantin, and our own Benjamin Franklin, in discussing his contribution to the art of modern printing. It was De Vinne's skill, they pointed out, that really gave rise to the illustrated magazine in this country, many years before lithography made illustration so simple that almost any one could get out a periodical with pictures.

It was not with the lithograph, but the woodcut, that he achieved results that many a printer had said were impossible; and although his work in other branches of printing was of equal importance and merit, no single achievement may be said to surpass that of popularizing the wood-engraver's difficult art. What had been reserved for but a few to gaze upon was spread broadcast through De Vinne's wonderful skill.

When De Vinne came to New York, more than half a century ago, fine printing was a rarity. There was a firm belief among printers here—and in England, too—that really good work could be turned out only on hand-presses, and that they had reached the highest possible perfection in the materials, machinery, and methods then available for quick work. What few magazines there were, were turned out with not much care for typographical appearance, and the illustrations were of the roughest sort.

The printers simply made up their minds that it was folly to try to print wood-block engravings properly on cylinder presses, and their results were so shabby-looking that

THEODORE LOW DE VINNE

artists were discouraged and failed to use their best efforts in this field. If you wanted a good wood-engraving you paid high for one of a very few copies struck off by hand.

But De Vinne did not share the opinion that good illustrations could not be reproduced for magazine purposes at comparatively moderate cost. When first impressions of woodcuts failed to please him, he would spend days—weeks, if necessary—adjusting what are called the “overlays,” in order to get the right effect. The difficulty, of course, came in transferring the original engraving from a flat surface to a curved metal plate for the press.

With the machinery then at his disposal, it was the work of many days, often, to get the full tone of the original from the curved plate. It meant experimenting with “overlays” of many kinds until the right combination could be found. It meant, also, changes in the method of handling the paper, and changes even in the ink itself, and at each innovation old pressmen shook their heads and said the thing could not be done. But De Vinne did it, and in 1872, when the first copy of “St. Nicholas” came from his press, it was heralded as the best-printed magazine in this country.

The New York Evening Post, February 17, 1914.



Editors, authors, publishers, engravers and printers attended the funeral of Theodore Low De Vinne from his late home, 300 West Seventy-sixth Street, yesterday morning. These men, who knew Mr. De Vinne and the great work he did for typography in this country, joined the great printer's intimate friends in paying tribute to his genius.

INFORMAL TRIBUTES

"This community has seldom been called upon to mourn the loss of a more remarkable man," said the Rev. Dr. Robert McKenzie. "His name and his work will last as long as the city continues."

The pall-bearers were W.W. Ellsworth, president of The Century Co.; A. W. Drake, formerly art manager of The Century Co.; E. G. Kennedy, president of The Grolier Club; Beverly Chew, former president of The Grolier Club; William Green and Robert Schalkenbach, of the Typothetæ of New York, and J. W. Bothwell, of the De Vinne Press.

The New York Sun, February 20, 1914.



To the Editor of The Times :

Will you permit me to pay a tribute to the late Theodore L. De Vinne from the point of view of one who has worked by his side through several decades?

As a fellow founder of The Grolier Club and as an active member of its Committee on Publications during ten of the years when the now celebrated publications of the Club were printed at The De Vinne Press, the writer had an opportunity to appreciate the skill and the artistic conscience of this great master printer. If the slightest improvement could be secured in the workmanship of a book, he would make any sacrifice of time and money to secure it.

The very first of The Grolier Club publications, which is now a great rarity, namely, "A Decree of Star Chamber Concerning Early Printing," was not only the product of the celebrated De Vinne plant, but was actually suggested by De Vinne himself, who was undoubtedly the most scholarly modern historian of his art. He was eagerly sought by

THEODORE LOW DE VINNE

nearly all the leading publishers whenever a book of special beauty was on the ways. Nor was it only in the exquisite Grolier books and many other handsome volumes of limited editions that he excelled. He lavished the same care upon the "Century" and "St. Nicholas" magazines, and later upon the Century Dictionary, all of which, running into large editions, offered very different problems from *editions de luxe*.

The limited edition on hand-made paper is frequently printed "four up"; a magazine is usually printed sixty-four pages at once. Many a time I have seen Mr. De Vinne have a press "stripped" and keep it idle for a day or so while new overlays were being cut, all this to secure the best possible touch of excellence in the printing of illustrations. We would shake our heads over some slightly unsatisfactory form, and then the conversation would usually end this way: "Well, after all, we are here to get quality, are n't we?"

And De Vinne would answer, "You 're right; have that press stripped, Hamilton!" Sometimes the ink would be too "stiff," and De Vinne would try a half-dozen different inks before he was satisfied. It is easily imagined how costly this kind of conscientiousness was. Not in the long run, however, for it was just this minute care that built up the reputation of De Vinne and the magazines he printed. De Vinne was appreciative of every reasonable suggestion, and always willing to try experiments. It was his demand for and use of glazed paper that had much to do with the introduction of this kind of surface that has meant so much to reproductive processes. When the half-tone appeared he was among the first to embrace it and bring it to the highest state of perfection.

INFORMAL TRIBUTES

His handling of his men was a model for employers. I have often seen him encourage an overlay man, saying, "I see you 've got your blacks up nicely. Could n't you take up that sky a little? It seems to be slightly broken."

I remember one case where a workman had made several mistakes on consecutive days, and, worst of all, the mistakes had actually got into print. De Vinne sent for the culprit, and with great indignation told him that he would not need his services any longer. The man did not go out promptly, and De Vinne looked up and found the employee's eyes filled with tears. He explained that he had not been in bed for three days and nights, having worked all day at the printing-office, and having attended his sick wife through each night. Knowing the man's integrity, De Vinne promptly reversed his decision and told him to draw his pay for a week in advance and go home and look after his wife.

It was many kindnesses like this that won wide-spread affection for this high-minded, unselfish master of his craft. It is a keen personal satisfaction for one who was associated with him for more than fifty years to submit this brief testimony.

A. W. DRAKE,

The New York Times, February 22, 1914.



To the Editor of The Times :

I should like to add a word to Mr. Drake's appreciation of Mr. De Vinne on behalf of the thousands of printers, publishers, and editors who, while not having known him personally, are profiting by his conscientious hard work in the direction of elevating the art preservative.

THEODORE LOW DE VINNE

What might be called the De Vinne influence can be traced in the pages of any type-founder's specimen-book, in the output of the best paper-mills, the quality of printing-inks, the mathematical accuracy of presses, the overlay of vignetted half-tones, the perfect duplication of electrotypes, and a score of other details of perfection. Improvement in any branch has required that it be paralleled in some other, and gradually the whole lump has been leavened. Imagine the elimination to-day of everything in the quality of printing, engraving, and bookbinding which is due directly or indirectly to the example and precept of this master artist-printer, and there would be little left to combat the freak typography of the sensational newspapers and too many of the magazines, and even of books having some claim to recognition as literature.

Mr. De Vinne has built his own monument in the momentum which the printer's and allied arts have acquired in maintaining high ideals, using the name of De Vinne as their basis of measurement.

EDWARD ST. JOHN,

The New York Times, February 23, 1914.



Comparatively few persons ever stop to think of a type face as a work of art. Type faces are read, and nothing more is thought of them. The type is large or small and easily read or otherwise. That is the only view we take of the value of a given type face. Printed matter is so cheap and so general, what with newspapers and libraries sown broadcast over the land, that few persons give a thought to the beauty or lack of beauty in the type. As for a man who

INFORMAL TRIBUTES

could love type faces as one would paintings, and delight in fashioning beautiful ones—well, he must be a queer dick. That 's just a foundry-man's job, in the general opinion.

New York has such men, however, and the chief died the other day. His name was Theodore Low De Vinne, whose name has been linked with those of the historic printers of the past,—Caxton, Aldus, and the others,—who made of typography an art.

One of his ideals was that type should be of such a character that no one would become tired from reading it. He once took a tilt in type at those who, in his opinion, were debasers of faces. It was in the "Liber Scriptorum," a volume of signed articles by famous American authors, arranged by the Authors' Club a score of years ago, that he rode forth with his lance.

"Do You Know Your Letters?" was the caption he gave it. "This was the question," he began, "given to me nearly sixty years ago by the teacher, when for the first time I went to her child's school. My answer was prompt and confident. 'Yes, ma'am, I know the big letters and the little letters, and I can read a little.'

"If the question were asked now I should not answer so confidently. My lifelong business has been the combining of letters in the form of types, either by my own hands or by proxy. I have read books on writing and letters; I have some familiarity with the types used by famous printers; I have examined facsimiles and some originals of notable manuscripts; I am a close observer and student of the new styles made by type-founders here and abroad. I should know all the letters, but I have to confess that I stumble often over mysterious characters that I have never seen be-

THEODORE LOW DE VINNE

fore, and hope never to see again. Paul I know, and Cephas I know, but who are ye?"

The New York Tribune, February 22, 1914.



In every period of the honorable and ancient art of printing there is likely to be one figure which stands out as the appreciator and the teacher of appreciation of the beauty of the printed page—the artist workman who conceives the fashioning of a book or a periodical as a fine art. This was the position of the late Theodore Low De Vinne, whose work has meant more to the art of printing than that of any other American of his generation. He was both an innovator and a developer of other men's beginnings. He was both a conservative and a radical, combining these two qualities in a most valuable manner. His work began in a period when thinness of line was considered a virtue in American printing, just as the goose-quill and the fine-pointed pen had inculcated a style of hair-line penmanship which was not without its influence on the printed page. The series of types which are now identified with his name are a definite reaction and protest against the slender line, yet they are reticent in design. Their direct appeal to the eye is made by a solidity and a simplicity which distinguish them from the older forms. Even the italics partake of these same qualities, and their value is attested by their now general use. Many a layman who does not know one face of type from another has chosen the De Vinne series from instinctive preference of their common-sense qualities, without realizing that these qualities are properties of artistry as well.

INFORMAL TRIBUTES

Something in the aspect of the scholarly head in its Wagnerian cap, as presented in the etching of Mr. De Vinne which hangs in the offices of his colleagues and his friends, recalls the fame and figure of some medieval printer devoted to his art and determined to leave the printed page a more worthy recording-place for thought than he found it.

The Boston Transcript, February 18, 1914.



In characterizing the late Theodore Low De Vinne as printer and artist, let us not be understood as implying that he followed some branch of art as an extraneous pursuit, independent of printing. Mr. De Vinne was an artist because he was a printer, and he became the great printer he was because he had the heart and soul of an artist and a remarkable executive faculty besides.

It is a mistaken view to regard Mr. De Vinne as having been a survival of the early days of printing, when the line between mechanical craftsmanship and art professionalism was not so distinctly drawn as now, and when some books, put forth in the infancy of printing, had such beauty that enthusiasts have occasionally been heard to remark that the technique of typography has not improved since the days of Gutenberg and Fust.

Those who thus describe Mr. De Vinne, and those who eulogize ancient typography at the expense of modern, forget that while the excellence of many specimens of antique type is unquestionable, the problems of the latter-day printer are enormously more complicated than those of the printer in the sixteenth century. These new problems have

THEODORE LOW DE VINNE

been met by marvelous machines, or they could not have been met at all.

But the vast quantities of paper, the demands of an immense reading public, and the prodigious swiftness of the mechanical processes which accompany twentieth-century printing were unknown to the fine old craftsmen who turned out the Venetian and German editions which are the delight of collectors of rare books. Those printers had the advantage of living in a leisurely age, when a man had time to stop and think, and when there were no linotypes and power presses to leave the writer breathless in his race to furnish "copy."

It is the glory of Mr. De Vinne that he was able to make a high degree of artistic perception and achievement compatible with printing on a large scale and with modern rapidity.

The Buffalo Times, February 22, 1914.



Theodore Low De Vinne has been a leading figure in the printing world for nearly half a century. He knew the literature of his business as well as its technical and mechanical sides. He learned a trade and elevated it to a profession. He was famous for the fine printing he did, for his interesting and learned treatises on the art, and for his collection of early and unusual books. It would be hazardous to say what art has grown the most in fifty years, but certainly the printing art has not lagged behind others, and for much of its progress it is indebted to Mr. De Vinne.

The Philadelphia Record, February 18, 1914.

INFORMAL TRIBUTES

Men who do things, men who elevate their callings, and who, through close application and study combined with creative genius, attract the attention of those who admire the best things in life, are those who get the most out of life, and who give most pleasure to those with whom they come in contact.

These thoughts lead us to the consideration of the life of Theodore L. De Vinne, dean of the printing fraternity of the United States, who has just died in New York. He was eighty-six years old, and the greater part of his active life had been spent in bringing to perfection the art of printing. De Vinne was a type connoisseur. He hated unsightly display in type composition and he detested poor printing. This was what made him a great figure in the art of reproduction by type. He believed in the use of type faces of character. Mr. De Vinne's taste inclined to what he called "masculine" printing—good paper, bold, readable types, and simple composition, strongly printed with good black ink. He had little sympathy with what he considered the "feminine" or ornamental school of modern typography. While a stickler for mechanical skill, profuse decoration had his severe condemnation.

The Savannah Press, February 18, 1914.



Theodore L. De Vinne, who died the other day in New York, was one of the world's great craftsmen and scholars. He was the author of a number of books on the art of printing, all of them learned and conscientious, while his expertness in the printer's craft was almost unequaled.

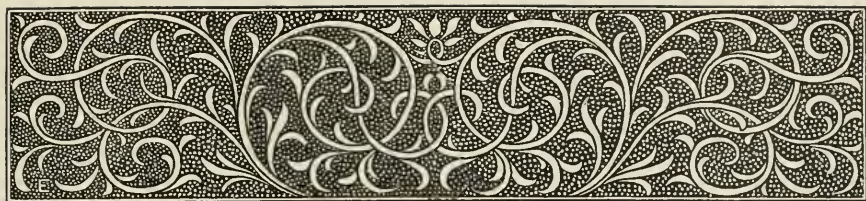
THEODORE LOW DE VINNE

He established harmony among the workmen of his printing-house, and inspired all of them to labor for those high ideals which lead to noble products. Artists, engravers, and pressmen were brought together to the manifest improvement of the total result. He fixed standards of craftsmanship which will survive him for many years, and permanently enhanced the beauty of his art.

The Portland Oregonian, February 25, 1914.

A LIST OF THE WRITINGS OF
THEODORE LOW DE VINNE

THE FIRST LIST OF MR. DE VINNE'S WRITINGS WAS COMPILED BY ALEXANDER W. COLLINS, AND PRINTED BY HIM, IN THE FORM OF A BROADSIDE, AS A CHRISTMAS AND BIRTHDAY GIFT TO MR. DE VINNE IN 1910. THE PRESENT LIST APPEARED IN THE YEAR-BOOK OF THE GROLIER CLUB FOR 1914. IT WAS COMPILED BY MISS RUTH S. GRANNISS, AND IS REPRINTED HERE WITH THE PERMISSION OF THE CLUB



BOOKS WRITTEN BY MR. DE VINNE

I

The Profits of Book Composition. . . . New York: published by the Associated Employing Printers of New York. . . . 1864.

33 pp. 8vo.

This first appeared in *The Printer*, and was reprinted in pamphlet form at the request of the Master Printers of New York.

II

The Printers' Price List. A Manual for the Use of Clerks and Bookkeepers in Job Printing Offices. . . . New York: Francis Hart and Company. . . . 1869.

168 pp. 12mo. Interleaved with ruled paper. The only copy which we have seen contains the words "Proof copy" preceding the title.

An advertisement in *The Typographic Advertiser*, January, 1870, states: "The edition is small, the book has not been stereotyped, and forms have been distributed."

——— Second Edition, Enlarged. New York: Francis Hart and Company. . . . 1871.

459 pp., 8 leaves of advertisements. 12mo.

THEODORE LOW DE VINNE

III

The State of the Trade. Observations on Eight Hours and Higher Prices, Suggested by Recent Conferences Between the New York Typographical Union and the Employing Book and Job Printers of that City. . . . New York: Francis Hart & Co. . . . 1872.

44 pp. 8vo.

IV

The Invention of Printing. A Collection of Facts and Opinions Descriptive of Early Prints and Playing Cards, the Block-Books of the Fifteenth Century, the Legend of Lourens Janszoon Coster, of Haarlem, and the Work of John Gutenberg and his Associates. Illustrated with Facsimiles of Early Types and Wood-Cuts. . . . New York: Francis Hart and Co. . . . 1876.

One leaf, 556 pp. Front., il., por., facsim. 8vo.

A prospectus of this, inserted in The Grolier Club's copy of the second edition, states that the work was to be published in five parts, issued at intervals of six weeks, at the price of \$1.00 each.

——— Second Edition. New York: Francis Hart and Co. . . . London: Trubner and Company. . . . 1878.

One leaf, 557 pp. Front., il., por., facsim. 8vo.

The London issue seems to have been dated 1877.

Also issued by George Bruce's Son & Co., type-founders, set in various types, and forming part of their Specimen Books, 1878 and 1882.

V

Specimens of Historical Printing Types, Printed (but not Published) as Illustrations to a Discourse by Theodore L. De Vinne, Before The Grolier Club, January 28, 1885.

Cover title, and eight leaves, with twenty-seven type facsimiles.

Printed for distribution among the audience at the lecture (see next entry).

LIST OF WRITINGS

VI

Historic Printing Types, a Lecture Read Before The Grolier Club of New York, January 15, 1885, with Additions and New Illustrations. . . . New York, The Grolier Club, MDCCCLXXXVI.

Five leaves, pp. [9]–110. Facsim. 4to.

Two hundred copies printed on Holland paper, and two on vellum.

A few extra copies, printed on plain paper for Mr. De Vinne's personal use, have the imprint of The De Vinne Press.

An abstract of the lecture is given in the Club's "Transactions," Part I, 1885, pp. 32–37.

VII

Christopher Plantin and the Plantin-Moretus Museum at Antwerp. . . . With Illustrations by Joseph Pennell, and Others. Printed for The Grolier Club, New York, 1888.

98, [1] pp., il., pl., printed in tinted inks. 8vo.

Three hundred copies printed on paper, and three on vellum.

Reprinted with additions and notes from *The Century* for June, 1888.

VIII

The Practice of Typography. A Treatise on the Processes of Type-Making, the Point System, the Names, Sizes, Styles and Prices of Plain Printing Types. . . . New York, The Century Co., 1900.

403 pp. 12mo.

——— Second Edition. New York, The Century Co., 1902.

IX

The Practice of Typography. Correct Composition, a Treatise on Spelling, Abbreviations, the Compounding and Division of Words, the Proper Use of Figures and Numerals, Italic and Capital Letters, Notes, etc., with Obser-

THEODORE LOW DE VINNE

uations on Punctuation and Proof-Reading. . . . New York, The Century Co., 1901.

x pp., one leaf. pp. 5-476. 12mo.

—— Second Edition. New York, The Century Co., 1902.

Reissued in 1904.

X

Title-Pages as Seen by a Printer, with Numerous Illustrations in Facsimile, and Some Observations on the Early and Recent Printing of Books. . . . The Grolier Club of the City of New York, MCMI.

xix, [1], 370 pp., incl. facsim. 12mo.

Three hundred and twenty-five copies printed (see also next entry).

XI

The Practice of Typography. A Treatise on Title-Pages, with Numerous Illustrations in Facsimile, and Some Observations on the Early and Recent Printing of Books. . . . New York, The Century Co., 1902.

Two leaves, vii-xx, 485 pp., incl. facsim. 12mo.

"This treatise was written for and published by The Grolier Club of the City of New York in February, 1901 . . . not for public sale, but exclusively for the members of that Club. In that edition, specially prepared for book-lovers, the practical side of title-page making was curtly treated. To make this edition for printers' use more acceptable, the part on practice has been rewritten and provided with illustrations and comments thereon that do not appear in the Club copies. These additions have increased the number of pages."—*Preface*.

XII

The Practice of Typography. Modern Methods of Book Composition, a Treatise on Type-Setting by Hand and by Machine, and on the Proper Arrangement and Imposition of Pages. . . . New York, The Century Co., 1904.

xi pp., one leaf, 477 pp., incl. facsim. 12mo.

LIST OF WRITINGS

XIII

Notable Printers of Italy During the Fifteenth Century, Illustrated with Facsimiles from Early Editions and with Remarks on Early and Recent Printing. . . . The Grolier Club of the City of New York, 1910.

Two leaves, 210 pp., incl. facsim. 4to.

Three hundred copies printed on American paper, and three on Imperial Japan paper. Ninety-seven additional copies were printed for Mr. De Vinne's personal use, and have the imprint of The De Vinne Press.

BOOKS TO WHICH MR. DE VINNE CONTRIBUTED

XIV

Prices for Printing Adopted by the Employing Printers of the City of New York, in Convention, February 11, 1864.

8vo. 24 pp. Pamphlet.

Mr. De Vinne was Secretary of the Associated Employing Printers, and seems to have compiled this list, which is the result of various meetings held during 1862-3, for the purpose of arriving at uniform prices. On p. 2 of the wrapper is the following "Special Notice": "The authentic copies of the Scale of Prices are bound in drab covers, and contain the names of the Executive Committee on the last page. The copies bound in brown covers are Proof-Copies which were printed for revision only, when the Scale was under consideration. It is particularly requested that the Proof-Copies be destroyed as many of the prices have been changed. . . ."

XV

Record of Proceedings and Ceremonies Pertaining to the Erection of the Franklin Statue in Printing House Square, New York, Presented by Albert de Groot to the Press and Printers of the City of New York. New York, 1872.

8vo. 104 pp.

Mr. De Vinne was on the Committee and compiled the Proceedings.

THEODORE LOW DE VINNE

XVI

The Greeley Monument; Unveiled at Greenwood, December 4th, 1876. New York. Francis Hart & Co., 1877.

8vo. 34 pp.

Compiled by Mr. De Vinne.

XVII

A Decree of Star Chamber Concerning Printing. Made July 11, 1637. Reprinted by The Grolier Club, from the First Edition by Robert Barker, 1637. [New York, 1884.]

8vo.

The first publication of The Grolier Club. Mr. De Vinne prepared the Preface (six pages).

XVIII

Grolier Club. Transactions . . . Part I. New York, 1885.

4to.

Mr. De Vinne's Address, "Historic Printing Types," pp. 32-37.

XIX

Brilliant. A Setting of Humorous Poetry in Brilliant Type. New York, 1888.

2×2½ inches.

A miniature book compiled by Mr. De Vinne and set in brilliant type. The Preface, upon small types (pp. vii-xv), is by Mr. De Vinne.

XX

Columbia Typographical Union. Year Book. Washington, D. C., 1891.

Mr. De Vinne contributed an article on "The Evolution of the Book: Printing Sixty Years Ago."

XXI

Authors' Club, New York. The First Book of the Authors' Club, Liber Scriptorum. New York, 1893.

Folio.

"Do You Know the Letters? By Theodore Low De Vinne," pp. [192]-199.

LIST OF WRITINGS

XXII

Depew, Chauncey Mitchell, *Editor*. 1795–1895. One hundred Years of American Commerce. New York, 1895.

8vo. 2 vols.

Mr. De Vinne contributed the article on American Printing, vol. I, pp. 314–319. It is accompanied by his portrait.

XXIII

Moxon, Joseph. Moxon's Mechanick Exercises; or, The Doctrine of Handy-Works Applied to the Art of Printing; A Literal Reprint . . . of the First Edition Published in . . . 1683, with a preface and notes by Theo. L. De Vinne. New York. The Typothetæ of the City of New York, 1896.

4to. 2 vols.

Preface and Notes, vol. I, pp. ix–xviii, vol. II, pp. 399–430.

XXIV

The Nineteenth Century, a Review of Progress. New York, 1901.

8vo.

Mr. De Vinne contributed an article on "Printing in the Nineteenth Century," pp. 387–400.

It first appeared in *The New York Evening Post*, January 12, 1901.

XXV

Editorials and Resolutions in Memory of Samuel Putnam Avery. New York. Privately Printed, MCMV.

8vo.

"Samuel Putnam Avery.—By Theodore L. De Vinne," pp. 69–76.

The article first appeared in *The New York Genealogical and Biographical Record*, January, 1905.

XXVI

Grolier Club. Officers, Committees, Constitution . . . Annual Reports, etc. New York, [1905–1906].

16mo.

Mr. De Vinne's Addresses as President of the Club are on pp. 79–86, 1905, and 79–87, 1906.

THEODORE LOW DE VINNE

XXVII

Hitchcock, Frederick H., *Editor*. *The Building of a Book, a Series of Practical Articles Written by Experts . . . with an Introduction by Theodore L. De Vinne*. New York, [c. 1906].

8vo.

Introduction, pp. 1-3.

. . .

The Linotype as I Have Found It. [New York, c. 1909.] Broadside.

A testimonial letter from Mr. De Vinne to the Mergenthaler Linotype Company.

CONTRIBUTIONS BY MR. DEVINNE TO PERIODICALS

A Portrait and a History. (In: *The Printers' Miscellany*. New York, April, 1859, 2½ pp.)

[Article on Scotch Face Type, without title.] (In: *The Printers' Miscellany*. New York, July, 1859, 4 pp.)

Although this and the foregoing article are unsigned, they were evidently written by Mr. De Vinne at about the time that he was made a member of the firm of Francis Hart and Company, who published *The Printers' Miscellany*.

Associated Employing Printers of the City of New York. Report of the Committee on the Apprenticeship System. [Signed by C. A. Alvord, P. C. Baker, John F. Trow, Theo. L. De Vinne.] (In: *The Printer*. New York, June, 1863, vol. IV, pp. 166-7.)

The Report makes up the greater part of an article with the title "Work for the Several Unions. The Apprentice System."

LIST OF WRITINGS

The Profits of Book Composition. (In: *The Printer*. New York, January, 1864, vol. V, pp. 38-40.)

A letter to the editor of *The Printer*, signed "Brevier," and dated December 12, 1863. It was reprinted as a pamphlet at the request of the Master Printers of New York. (See our No. 1.)

Mediæval Printing: The substance of a paper read before the New York Typographical Society, February 20, 1864. (In: *The Printer*. New York, April, 1864, vol. V, pp. 65-7.)

Our Fathers in the Art: They builded wiser than they knew; they founded an order that will be honored when the claims of noble birth shall be forgotten. (In: *The Printer*. New York, April, 1864, vol. V, pp. 68-9.)

Immediately below the toast given above occur the words, "Mr. Theodore L. De Vinne (of the firm of Francis Hart & Co.) responded in the following very interesting remarks." (2000 words.)

Fust and Gutenberg. (In: *The Printer*. New York, August, 1864, vol. V, p. 118.)

The Strike, from an Employer's Point of View. (In: *The Printer*. New York, September, 1864, vol. V, pp. 136-7.)

The article is signed "Brevier" and dated August 25, 1864.

Trade Unions. "Strike! but hear." (In: *The Printer*. New York, October-December, 1864, vol. V, pp. 145-8, 161-4, 178-80.)

These papers were criticized in a letter dated New York, November 24, 1864, and signed by Thos. J. Walsh, which was printed in the December, 1864, number of *The Printer*, pp. 184-5. To this Mr. De Vinne replied in the January, 1865, number of *The Printer* (see next entry). This was followed in the February number, p. 25, by a letter (1000 words) signed by Alfred E. Parks, severely criticizing Mr. Walsh.

Trade Unions. (In: *The Printer*. New York, January, 1865, vol. VI, p. 7.)

A letter answering Mr. Walsh's criticism.

THEODORE LOW DE VINNE

News from Abroad. (In: *The Printer*. New York, February, 1865, vol. VI, p. 24.)

A letter to the editor of *The Printer*, dated New York, February 2, 1865, and signed "Brevier." The letter relates to some erroneous statements in *The Printers' Journal* (London) concerning the relations between employers and printers in New York.

Labor and Trade Unions. (In: *The Printer*. New York, August, 1865, vol. VI, pp. 102-4.)

A letter to the editor of *The Printer*, dated New York, August 19, 1865, and signed "T. L. D."

Mediæval Printing. (In: *The Printer's Journal*. New York, June 18 and July 2, 1866.)

This gives an outline of a paper read by Mr. De Vinne before the New York Typographical Society.

Gutenberg, 1400-1466. (In: *The Eclectic Magazine*. New York, July, 1869, New Series, vol. X, p. 114.)

Giambattista Bodoni. (In: *The Printers' Circular*. Philadelphia, 1871, vol. VI, pp. 8-9.)

About Margins. (In: *The Printers' Circular*. Philadelphia, 1871, vol. VI, pp. 106-9, 144-5, 148-50, 202, 292-5.)

Speed in Composition. (In: *The Printing Gazette*. Cleveland, January-December, 1871, vol. VI.)

Under this general title twelve articles appeared in *The Printing Gazette* during 1871, one each month, as follows:

January, pp. 1-2: Speed in Type-Setting—How Acquired.

February, pp. 1-3: The Defects of and Improvements in Type Cases.

March, pp. 1-3: The Defects and Irregularities of the Lower Case.

April, pp. 1-2: Attempts to Simplify Justification and Spacing.

May, pp. 1-2: Logotypes and Combination Types.

June, pp. 1-2: Beniowski's Case and Logotypes.

July, pp. 1-2: Improved Methods of Making Combination Types.

August, September, and October, pp. 1-2 in each: Type-Setting and Distributing Machines.

November, pp. 1-2: The Alden Type-Setting and Distributing Machines.

December, pp. 1-3: Type-Setting Machines.

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Low Prices and Ruinous Competition. (In: *The Typo.* Syracuse, 1871.)

The article is quoted in *The Printing Gazette*, September, 1871.

About Cheap Types. (In: *The Printers' Circular.* Philadelphia, 1872, vol. VII, pp. 46-7.)

William Caxton. (In: *The Printers' Circular.* Philadelphia, 1872, vol. VII, pp. 241-3, 281-3, 321-3, 353-7.)

The Tariff on Types. (In: *The Printing Gazette.* Cleveland, March, 1872, vol. VII, No. 3, pp. 1-2; also in: *The Proofsheet.* Philadelphia, March, 1872, vol. V, pp. 67-8.)

First published in *The New York Tribune*, March 6, 1872.

About Cheap Types. (In: *The Printing Gazette*, Cleveland, May, 1872, vol. VII, No. 5, p. 2.)

The Cost of Printing. (In: *The Quadrat.* Pittsburgh, June, 1873, vol. I, p. 49.)

A letter from Mr. De Vinne to L. F. Marthens, editor of *The Quadrat*.

The Mazarin Bible. (In: *The Printers' Circular.* Philadelphia, 1873, vol. VIII, pp. [233]-235.)

Old Specimen Books. (In: *The Printers' Circular.* Philadelphia, 1874, vol. IX, pp. 45-7.)

John Gutenberg. (In: *Scribner's Monthly.* New York, May, 1876, vol. XII, pp. [73]-85, il., por., facsim.)

A Printer on the Limitations of Engraving on Wood. (In: *The Printing Times*, London, 1879.)

The article appeared in three parts. It was reviewed in *The Quadrat* for June, 1879.

THEODORE LOW DE VINNE

The Growth of Woodcut Printing. (In: *Scribner's Monthly*. New York, April and May, 1880, vol. XIX, pp. 860-74, vol. XX, pp. 34-45, il., facsim.)

The First Editor. (In: *Scribner's Monthly*. New York, October, 1881, vol. XXII, pp. [889]-898, por., facsim.)

An article about Aldus Manutius.

The Only Remedy. (In: *The American Bookmaker*. New York, November, 1885, vol. I, p. 158.)

A letter "To the Editor of the Bookmaker," dated October 19, 1885.

It was reprinted in *The American Printer*, July, 1910, vol. L, p. 608.

Coöperation. (In: *The Century Magazine*. New York, July, 1886, vol. X, pp. 403-4.)

A Printer's Paradise. The Plantin-Moretus Museum at Antwerp. (In: *The Century Magazine*. New York, June, 1888, vol. XIV, pp. [225]-245, il., por.)

This was reprinted, with additions and notes, by The Grolier Club, 1888. (See our No. VII.)

The Printing of "The Century." (In: *The Century Magazine*. New York, November, 1890, vol. XIX, pp. 87-99, il.)

Typography in Advertisements. (In: *Printers' Ink*. New York, January 7, 1891, vol. IV, pp. 1-2.)

Quoted in the issue of February 26, 1914.

Review of Blades' "Pentateuch of Printing." (In: *The Nation*. New York, January 7, 1892, vol. LIV, pp. 15-16.)

[A Letter to the Chicago Society of Proofreaders.] (In: *The Proofsheet*. Chicago, March, 1895, vol. I, p. 110.)

Some Questions and Answers. (In: *The Proofsheet*. Chicago, July, 1895, vol. I, pp. 213-15.)

LIST OF WRITINGS

The "Century's Printer" on the "Century's Type." (In: *The Century Magazine*. New York, March, 1896, vol. XXIX, pp. 794-6, facsim. of types.)

The Printing of William Morris. (In: *The Bookbuyer*. New York, January, 1897, vol. XIII, pp. 920-3, facsim. of types.)

The Adaptability of Paper. (In: *The Bookman*. New York, May, 1897, vol. V, pp. 222-4.)

Reprinted in *The Inland Printer*, May, 1899.

The Printing of Books. (In: *The Outlook*. New York, December 4, 1897, vol. LVII, pp. 805-9.)

The Gutenberg Anniversary. (In: *The Outlook*. New York, May 5, 1900, vol. LXV, pp. 31-37, il., por.)

Mr. De Vinne was Honorary Vice-President of the Gutenberg Festival.

Some Comments on the Imitators of William Morris. (In: *The New York Times Saturday Review*, October 27, 1900.)

Fads in Typography. (In: *The Inland Printer*. Chicago, January, 1901, vol. XXVI, pp. 601-4, facsim.)

An Address Delivered to the Employees of Theodore L. De Vinne, on December 27, 1900. (In: *The Inland Printer*. Chicago, February, 1901, vol. XXVI, p. 785, por.)

Perfecting the Press. (In: *Current Literature*. New York, May, 1901, vol. XXX, pp. 533-5.)

Some History of Taste in Typography. (In: *The Inland Printer*. Chicago, May, 1901, vol. XXVII, pp. 189-91.)

THEODORE LOW DE VINNE

A Review of "The Oldest Type-Printed Book in Existence" [by George Washington Moon]. (In: *The Nation*. New York, October 24, 1901, vol. LXXIII, pp. 324-5.)

About Pages and Margins. (In: *The Printing Art*. Cambridge, April and May, 1903, vol. I, pp. 27-31, 59-65, il.)

A Morning with Theodore L. De Vinne. (In: *The Scientific American*, Printing Number. New York, November 14, 1903, vol. LXXXIX, p. 339.)

The report of an interview on the inventor of printing. This was reprinted in *The Inland Printer*, January, 1904.

Typographic Effect. (In: *The Independent*. New York, November 19, 1903, vol. LV, pp. 2723-5.)

This is quoted in *Printer's Ink*, January, 1904.

Head-Bands and Tail-Pieces. (In: *The Printing Art*. Cambridge, July, 1904, vol. III, pp. 149-153, facsim.)

From "Modern Methods of Book Composition," 1904, pp. 159-170. By special arrangement with Mr. De Vinne and The Century Co., this appeared before the publication of the book.

About Sizes of Books. (In: *The Printing Art*. Cambridge, September and October, 1904, vol. IV, pp. 13-18, 73-77, tables.)

Attractiveness in Books. (In: *The Independent*. New York, December 15, 1904, vol. LVII, pp. 1374-7, facsim.)

Samuel Putnam Avery. (In: *The Genealogical and Biographical Record*. New York, January, 1905, vol. XXXVI, pp. 1-4.)

This was reprinted in "Editorials and Resolutions in Memory of Samuel Putnam Avery." (See our No. XXV.)

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The Printer's Province. (In: *The Printing Art*. Cambridge, May, 1905, vol. V, pp. 129-31.)

Learning the Trade. (In: *The Printing Art*. Cambridge, December, 1905, vol. VI, pp. 209-12.)

To the Compositor. (In: *The Printing Art*. Cambridge, May, 1906, vol. VII, p. 160.)

Good Taste in Typography. (In: *The Printing Art*. Cambridge, October, 1906, vol. VIII, p. 100.)

[A Letter Regarding the Eight-Hour Movement.] (In: *The American Printer*. New York, September, 1907, vol. XLV, pp. [41]-42.)

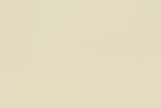
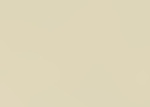
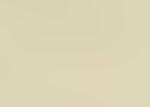
A Typographical Study in Retrospect. (In: *The American Printer*. New York, July, 1910, vol. L, p. 602, por.)

The same number of *The American Printer* contains on p. 608 a reprint of Mr. De Vinne's letter which first appeared in *The American Bookmaker* (afterward *The American Printer*) in November, 1885.

Giambattista Bodoni. (In: *The Printing Art*. Cambridge, June, 1911, vol. XVII, pp. 277-82, por., facsim.)

The Printing of Wood-Engravings. (In: *The Print-Collector's Quarterly*. New York, July, 1911, vol. I, pp. 365-78.)

About Cheap Books. (In: *The American Printer*. New York, November, 1911, vol. LIII, pp. [313]-14.)



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